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STONES TOUR PLANS

LP, possibly double, for Feb release

THE Rolling Stones have now completed a lengthy series of recording sessions in the South of France, using the " Mighly Mobile " — their £65,000 studio trailer which is parked in the grounds of Keith Richards' villa. Sufficient material has been recorded for a double album — all of it composed, for the first time, by Keith Richard alone — but it seems likely that the Stones will elect to extract the cream of the numbers for release as a single album. Working title of the LP is " Tropical Diseases " and, although some mixing still has to be completed, the group is aiming at late February release.

Mick Jagger told the NME on Tuesday night: " I would like it to be a double album, but I don't want it to cost a fiver. It just isn't fair! So we shall only make it a double set if we are able to get the price down in some way."

Jagger revealed that the Stones are planning a major tour of the United States in the spring — he said it would be a lengthy tour incorporating 30 or 40 different venues. The outfit also expects to visit Africa next year, playing dates in Nigeria, Ghana and Kenya. " But we're not sure about South Africa or Rhodesia — we have mixed thoughts about them," he added.

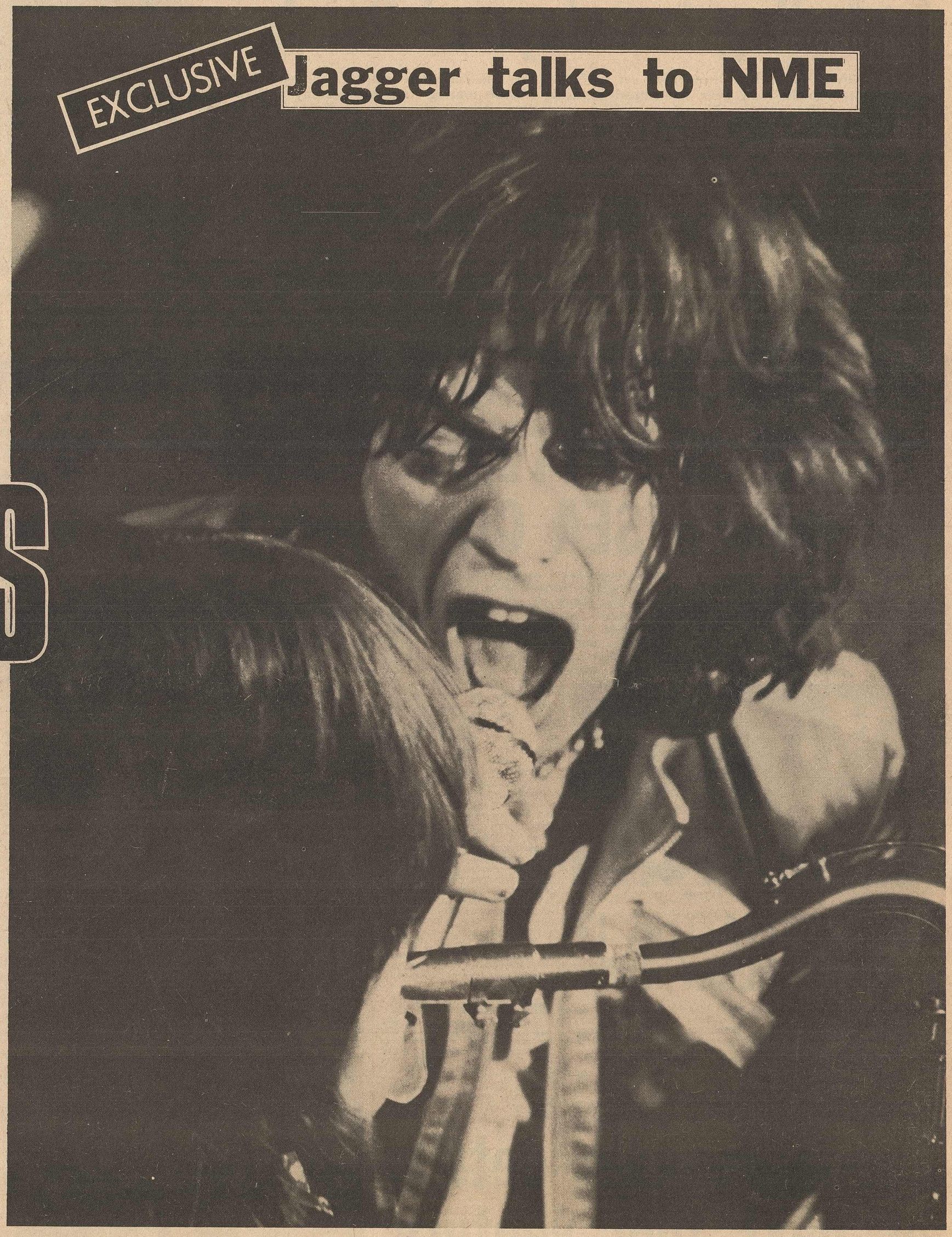
Also on the cards for the Stones in 1972 — which Mick described as " a very heavy year for us " — is a projected tour of Japan. And Jagger confirmed that they will be making live appearances in Britain later in the year. " But the place we would really like to visit is Russia," he said — and with this in view, personal assistant Joe Bergman is at present on a fact-finding trip to the USSR.

Mick and Keith Richard leave for America on Monday. Keith will be spending three or four days in Nashville, where he is having several guitars specially built for him. Mick will be there on a private visit until after Christmas.

Mick clarified the question of his reported association with Buffy St. Marie by explaining that he will not be recording an album with her, but he is writing a couple of songs for her.

Meanwhile, an album titled " Jamming With Edward " is to be issued on the Rolling Stones' label in mid-January. It is a jam session featuring Nicky Hopkins (piano) and Ry Cooder (slide guitar) with Mick Jagger, Bill Wyman and Charlie Watts. The album was recorded in the course of one night's informal jamming at Richard's house.

EXCLUSIVE **Jagger talks to NME**



PAUL'S WINGS CLIPPED

ALTHOUGH the debut album by Paul McCartney's Wings — " Wild Life " — was officially scheduled for release on November 15, the disc is still unavailable and even Paul himself has been unable to procure a copy. " It's not even pressed yet," he told the NME on Tuesday.

A spokesman for EMI explained that there had been " some sort of technical hitch along the line," and said that the factory is still waiting for labels and covers to be delivered. He added: " As soon as we get them, it will be pressed. We hope to start this week."

EMI has re-scheduled the release date for today (Friday). But in view of the fact that pressing had not even begun when the NME closed for press on Wednesday, this revised date would appear to be highly optimistic. And it now seems unlikely that Wings will unfold themselves before next week at the earliest.

MOUNTAIN TOUR DATES including two days at Rainbow

PROVISIONAL dates have now been set by Track for the full-scale concert tour of Britain by Mountain in the New Year. The American outfit will be touring here with Jimmy McCulloch's new band, and the tentative itinerary — with one or two venues still to be finalised — comprises Liverpool Stadium (February 3), Glasgow Strathclyde University (4), Newcastle Fillmore North (5), Birmingham Kinetic Circus (7), Bournemouth (8), Warwick University (10), Sheffield University (11), Leeds University (12) and Manchester Free Trade Hall (14). The British schedule concludes with two days at London Rainbow Theatre on February 18 and 19, then Mountain travels on to the Continent for further dates.

Jimmy McCulloch has now decided to drop the name Bent Frame for his new group, and it will in future be known simply as the Jimmy McCulloch Band. December dates for the outfit include Brighton Sussex University (3), Manchester University (4), Portsmouth Polytechnic (8), Liverpool Cavern (19), Conners Quay Civic Hall (22 and 24) and Southport Floral Hall (29).

...and Poco there, too!

DETAILS of the previously-reported New Year tour of Britain by Poco, one of the breakaway bands from Buffalo Springfield, are now being finalised. Highlight of Poco's schedule will be two days at London Rainbow Theatre on February 4 and 5. Several venues have still to be confirmed by Barry Dickins of MAM, who is setting up the tour, but one other firm date is Loughborough University (3). The outfit will also appear in BBC-2's "Old Grey Whistle Test" during its visit, which is preceded by Continental dates.

Many engagements cancelled as

SLADE IS BATTERED IN NORTH SEA GALE

CHART-topping Slade were involved in a major scare earlier this week, when the ferry-boat on which they were crossing the North Sea to Germany was lost in mountainous seas and a Force 9 gale. The group set out on Sunday night to begin a week of promotional TV appearances throughout Europe, choosing sea rather than air in order to give themselves a short break. They were due to arrive at Bremerhaven on Monday morning, and to appear in the "Beat Club" TV show the same evening. But contact with the ship was lost, and it did not ultimately arrive at its destination until Tuesday afternoon — 26 hours late.

The Buck Ram PLATTERS

It seems that the ship was forced northwards by the gale, and that many passengers sustained injuries as a result of the battering in the storm. Reports indicate that several were taken off the ship on stretchers when it eventually docked at Bremerhaven and, as we closed for press, it was still not known whether any members of the group were among them or had been hurt.

Manager Chas Chandler was accompanying the group on its European jaunt. A spokesman for Slade told the NME on Wednesday morning: "We still don't know if any of the boys are injured. But obviously they all had a severe shaking up during what was supposed to be a period of relaxation. And we learn that, because of this, they are having to cancel many of their engagements."

Milt Matthews visit

Milt Matthews Inc., the American band whose first album will be issued here by Ember in January, is to make a debut tour of Britain during the same month to promote the LP. A series of club, ballroom and concert dates is being set for Matthews, who was formerly a member of James Brown's band.

'GENUINE' PLATTERS IN 17-DAY JANUARY TOUR

THE PLATTERS are returning to Britain for a tour of clubs and ballrooms early next year. They arrive on January 14, and a 17-day schedule is now being lined up for the group by Contempo Artists, for whom Stephen Gledhill told the NME: "There are several different groups, all calling themselves the Platters, currently touring around in the States. But the outfit we are bringing over is the genuine article and the only one to be associated with Buck Ram — the founder of the Platters, and the man responsible for their many hits." In order to stress this point, the group will be billed as Buck Ram's Platters.

Thunderclap & others in rock panto!

THUNDERCLAP Newman, Brewer's Droop, Roger Ruskin Spear and Tea & Symphony are among the cast of a rock'n'roll pantomime titled "Alice In Boogieland" which is to be presented at Lincoln Theatre Royal, opening on February 14. The show may subsequently go on tour.

Supremes to join the Four Tops in 'Save Rave' show

The Four Tops have invited the Supremes to join them in the annual "Save Rave" charity concert, which is being staged at London Royal Albert Hall next Tuesday (30). Also set are Ronnie Dyson, Esther Marrow, Lou Christie and compere Tony Blackburn. Tickets are available from the Albert Hall or the Invalid Children's Aid Association.

SPIRIT NOT COMING

THE projected British visit by Spirit, which should have included a concert at London Royal Albert Hall next Wednesday (1), has been cancelled. A spokesman for Adlo Artists told the NME: "For one thing, the group no longer has its original line-up. And in the second place, it could only manage to fit in a few days over here in December, and it simply wasn't worth bringing the outfit over for such a short trip. We now hope to bring Spirit over in 1972, but we want to wait until they have sorted themselves out!"

Meanwhile, Redbone will now appear at the Albert Hall next Wednesday, together with the previously-reported support groups of Argent and Heaven. A venue switch for Redbone now takes the group to Liverpool Stadium on December 4.

Tony Christie for Australia and S. Africa

Tony Christie is to tour Australia and South Africa early next year. He leaves for Australia on January 25, then on March 5 he travels to South Africa where he tours until the end of April.

DORIS TROY'S DATE SWITCH AT RAINBOW

The date of Doris Troy's concert at London Rainbow Theatre, in which she will appear with many well-known British musicians including Tony Ashton, has been put back one week from December 8 to 15.

Zappa reveals details of next film venture

WITH his "200 Motels" movie currently in the centre of a storm of controversy, Frank Zappa has already completed the script for a second film which he plans to put into production early next year . . . titled "Billy The Mountain." The story (according to Zappa) concerns a mountain which falls in love with a tree named Ethell growing out of his side. Ethell persuades Billy to take her on holiday, with the result that the mountain starts walking across America — destroying half the country in the process!

Said Zappa: "The film opens with God deciding to make a home movie. While He is waiting for the winged holy children to bring it back from the lab, He falls asleep and has a dream — and it is this dream that constitutes the bulk of the picture. Other characters in the movie include a phased-out Byzantine Devil called Old Zircon; Studebacher Hock who lives at the back of a market and wears a red and white tablecloth as a cape; and a Government agent named Little Emil who attempts to deal with the mountain which, by this time, has turned into a volcano."

Meanwhile, Zappa is planning to record one of his concerts at London Rainbow Theatre on December 10 and 11 for subsequent release as a live album. He currently has available nine albums of unissued Mothers Of Invention material, and he plans to start releasing these in March — they will be issued in three sets, each of three albums.

Tom's TV dash to U.S. FEBRUARY START ON MOVIE?

TOM JONES is expected to fly to America briefly next month to star in a gala show at Las Vegas Caesar's Palace on December 12, which is to be televised throughout the States. The event is the presentation of the U.S. Variety Artists Guild Awards for 1971 — and for the second year running, Tom has been named the "Male Singing Star of the Year." The awards will be hosted by Ed Sullivan, and the NME understands that the show may subsequently be screened in Britain for the first time in its long history.

Tom is currently in the process of filming sequences for his BBC-1 Christmas special, for transmission on Boxing Day. He completes work on the show on December 10 and, provided that this runs to time, then flies to Vegas.

A new screenplay for Tom's projected debut film, based upon the novel "The Gospel Singer," has arrived in London for his manager Gordon Mills to study. If he gives the go-ahead, the movie will go into production in February, to be followed by an American tour by Tom in the late spring or early summer. But if the screenplay is unsatisfactory and has to be sent back, Tom will commence a new American tour in February, and the film will be delayed until afterwards.

● Engelbert Humperdinck is to star in two TV specials on the Continent next month. He flies to Paris for his own showcase on December 4, and headlines his own spectacular for Italian-TV in Milan on December 16.

THREE MAJOR FESTIVALS IN 1972 PLANNED

IT now seems almost certain that a massive three-day pop festival will be staged in the Midlands next August Bank Holiday weekend. The organisers, Pop Creations, have provisionally selected a 500-acre site at the village of Wythall in Worcestershire — not far from Birmingham. World-famous names are being negotiated for the event, with a view to an attendance in the region of half-a-million fans.

Meanwhile, a rival festival is being planned for a site near Canterbury in Kent, which would also be staged at August Bank Holiday. Man behind this venture is Lord Harlech, who is heading a corsortium of businessmen (including actor Stanley Baker) which is at present involved in negotiations for the site. If discussions are successful, Lord Harlech proposes to hold a preliminary festival on the same site at Whitsun weekend. In addition to big-name groups, the events would include many side attractions such as films, light shows and plays.

● JIM WEBB FOR 1972 LANCHESTER ARTS FESTIVAL — see page 4.

John Lee Hooker is off; Mungo continue package

JOHN LEE HOOKER'S British and European tour — which should have begun yesterday (Thursday) with a string of five dates in Britain — has been called off because he is undergoing medical treatment for ulcers, stomach disorder and high blood pressure. The package tour in which he should have co-starred with Mungo Jerry is still going ahead, but at reduced admission prices. Remaining four venues are Lancaster University (tonight, Friday), Bristol Redland College of Technology (Saturday, instead of Cambridge as previously announced), Hanley Victoria Hall (Sunday) and Portsmouth Guildhall (Monday). Errol Dixon supports tonight, with King Biscuit Boy set for the last three dates.

● Washboard player Joe Rush, of the Country Jug Group, has been added to Mungo's line-up for the short concert tour. He played on some Mungo records and with the group at the Weeley Festival.

NEW MUSICAL EXPRESS

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COMING ON TELEVISION

Elton: 'Whistle Test'

ELTON JOHN is to be showcased in BBC-2's "Old Grey Whistle Test" on Tuesday, December 7. Featured in next Tuesday's (30) edition of this series are Emitt Rhodes and the Move.

The Supremes and the Four Tops are among the stars appearing in BBC-1's "Top Of The Pops" next Thursday (2).

ITV Christmas plans

Among Christmas shows to be seen on the full ITV network are special editions of the Anita Harris series "Anita In Jumbleland" and Granada's "Lift Off" on Christmas Eve morning; a Val Doonican special with the New Seekers guesting (Christmas Eve night); an all-music Sacha Distel-Howard Keel-Moira Anderson special, a Reg Varney special and a two-hour comedy carnival (Christmas Day); "The Golden Shot" with Mary Hopkin guesting (Sunday, 26); and specials starring Ken Goodwin and Edward Woodward (Boxing Day, 27). Among films to be seen in several ITV areas are "High Society," "Oklahoma" and "Around The World In 80 Days".

Yes: success in America sparks quick re-booking

YES — at present midway through its second American tour — has already been booked for its third U.S. intinerary, as the result of the success of its current schedule. The third trip is due to start in mid-February, and will cover concert and college dates over a five-week period. The outfit's first American single "Your Move" is rapidly climbing the U.S. charts and "The Yes Album" has returned to the LP lists. Due to this reaction, release of the band's "Fragile" album there has been delayed until January, and an edited version of one of its tracks — "Roundabout" — is planed as a follow-up single. But the group remains adamant that no singles will be released in Britain.

Settlers' December tour

THE Settlers are to play a series of concert and cabaret engagements next month. Dates set include Hanley Victoria Hall (next Wednesday, 1), Faversham Memorial Hall (December 3), Swindon Wyvern (4), Gravesend Woodville (5), London Claridges Hotel (6), Bury Town Hall (9), Bacup Empire Theatre (12), Stafford Borough Hall (15), Brighton Dome (17), Canterbury Cathedral Carol Concert (20) and Chelmsford Civic Theatre (21). On January 3, the group begins recording ten shows for its own Border-TV series.

NEW SEEKERS BUSY IN THREE XMAS SHOWS

The New Seekers guest in the Cliff Richard special, which — as previously reported — BBC-1 is screening on Christmas Eve. And the same evening, ATV is networking a Val Doonican special with the New Seekers guesting! The outfit also appears the following night in BBC-1's "Christmas Night With The Stars" before joining Cliff Richard's new series on January 1 to perform the six 1972 "Songs For Europe".

Lift Off: Middle of Road, Sweet and Tony Christie

Latest bookings for Granada-TV's "Lift-Off" include New World, Tony Christie and Charlie Drake (Wednesday, December 8); the Tremeloes, Chicory Tip and Harry H. Corbett (15); and the Sweet, the Rockin' Berries and Tiger Sue Mathis (22). There will also be a special edition on the morning of Christmas Eve featuring Middle Of The Road, Jack Wild and Kim Jones.

MARTY'S STAR GUESTS

Guest bookings for the last four editions of ATV's "Marty Feldman's Comedy Machine" include Marsha Hunt and Manitas da Plata (Saturday, December 11), Randy Newman (18), Osibisa and Marsha Hunt (January 8) and Georgie Fame and Alan Price (15). Note: screening in the London area is one day earlier.

Peter Noone and Design are among the guests in the "Vera Lynn Show" screened in BBC-2's "Show Of The Week" on Thursday, December 9.

'Superstar' ousts 'Sgt. Pepper' as top-selling British album

MCA is claiming a British sales record for its "Jesus Christ Superstar" album, beating the previous LP record established 'by the Beatles' "Sergeant Pepper" which has sold seven million copies throughout the world. Combined sales of the "Superstar" set have now passed 3½ million and, since it a double-album package, this represents a total in excess of seven million single LPs.

Composers Tim Rice and Andrew Lloyd Webber are to be presented in London next week with a Gold Disc for sales of the double-LP in Australia. They visit Israel early next year, when location work begins on the film of "Jesus Christ Superstar" directed by Norman Jewison. The stage version of the opera — already running on Broadway — is expected to open in this country in late spring.

● The best-selling album of all time is "Little Drummer Boy" by the Harry Simeone Chorale, which has clocked up world sales in excess of 14 million.

New singles from TEMPTATIONS, AL GREEN, JOAN BAEZ

AL GREEN'S official follow-up to his "Tired Of Being Alone" hit is released by London next Friday (3), titled "Let's Stay Together". Released the same day is "Lost Son" (Deram) by Frijid Pink. Among December 10 singles releases are "She's Leaving Home" (Philips) by Esther Ofarim and "Let It Be" (Vanguard) by Joan Baez — both Beatles numbers.

Tamla Motown rush releases "Ungena Za Ulimwengu (Unite The World)" by the Temptations today (Friday), and "Here We Go Again" (Capitol) by Glen Campbell is also out today.

Newly-announced albums coming out next Friday are "Mexican Christmas" (A & M) by Herb Alpert and "Jackie's Junior Choice" (Pye) by Jackie Lee. A Benny Hill budget-price LP is issued on December 10 in Pye's "Golden Hour" series.

Kinks' first RCA LP

THE Kinks' first release on the RCA label — which, as reported last week, they have now joined after leaving Pye — will be the album "Muswell Hillbillies." It is being rushed out within the next few days.

To mark their re-signing with Polydor, each member of SLADE was presented with a framed sketch of himself, and manager CHAS CHANDLER collected a racing bicycle — he is seen here astride the beast! On the right of Chas is Polydor managing director JOHN FRUIN, and the label's A-&-R chief WAYNE BICKERTON is extreme left.

SLADE TO STAY WITH POLYDOR

AFTER two weeks of speculation regarding their future disc outlet, Slade have re-signed for a further three years with Polydor. Their existing contract with Polydor expires this month, and this led to the group receiving lucrative offers from several other major British labels. But in the final analysis, Slade decided to stay put and this week clinched the new world-wide deal. Meanwhile, sales of the outfit's chart-topping "Cos I Luv You" have now passed the 300,000 mark in this country.

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CENTIPEDE AT THE RAINBOW

KEITH TIPPETT'S 50-man Centipede aggregation is to star at London Rainbow Theatre on Sunday, December 19, when it will give its final performance of Tippett's work "Septober Energy". Also on the bill will be B. B. Blunder, Zoot Money and Patto. The concert starts at 7.30pm, but doors will open at 6pm and — prior to the concert proper — various small groups from within Centipede will perform in the foyer and restaurant.

As we closed for press on Wednesday, we learned that the Family-Terry Reid-America bill, which is appearing at the Rainbow tonight (Friday), may give a repeat performance at the same venue this Sunday (28). Readers are advised to check with the theatre for vertification. It is understood that Mitch Mitchell will be playing with Terry Reid tonight.

Stray's Rainbow matinee

GROUP'S BOMB GIMMICK MISFIRES!

STRAY is to appear in a special Saturday morning show at London Rainbow Theatre tomorrow (27) from 10am to noon, with an entrance fee of 5p, to coincide with the release of its new Transatlantic album "Saturday Morning Pictures." Later the same day, the group plays Gloucester Technical College. The majority of Stray's up-coming dates have already been reported in the NME, but new bookings include Bournemouth La Cardinale (next Monday), Warrington Parr Hall (December 7), Plymouth Guildhall (20), Penarth Paget Rooms (21) and Leytonstone Chez (24). Bassist Gary Giles and road manager Neil Darken were taken to hospital last week suffering from burns and shock, after a bomb used in Stray's stage act exploded too soon during a gig at Edmonton Cooks Ferry Inn — neither was detained, and no dates were affected.

URIAH MAN COLLAPSES

URIAH HEEP bassist Paul Newton collapsed on stage last Friday during the group's act at Walthamstow Technical College. He was rushed to hospital where a nervous breakdown was diagnosed. Uriah was able to complete the gig without him and, until Paul has fully recovered, ex-Colosseum man Mark Clarke will be playing with the outfit. This weekend's dates are Brighton Sussex University (tonight, Friday) and London Imperial College (Saturday). As previously reported, Uriah undertakes a concert tour with Bullet next month.

1972 LANCHESTER FESTIVAL
Jim Webb: live LP in Coventry Cathedral

JIM WEBB — who, as previously reported, is already set to star at London Royal Albert Hall on January 24 — is to appear in concert at Coventry Cathedral on February 4, supported by the Royal Philharmonic Orchestra and a choir. The whole concert will be recorded for subsequent release as a live album. This will mark the climax of the fourth annual Lanchester Arts Festival in Coventry, which this year is being staged from January 28 to February 4.

Among attractions lined up for the Lanchester event are a blues night featuring top U.S. blues artists (January 28), a night of traditional folk (29), Cannonball Adderley (30), Thunderclap Newman (31), the Swingle Singers (February 2), a lunch-time session with Vivian Stanshall and Neil Innes (3), an evening show at Coventry Locarno with Slade and a top U.S. group (3), and — in addition to the Jim Webb concert — a February 4 show featuring Vivian Stanshall and Friends, who are expected to include Keith Moon and Peter Frampton.

208: BIG SUNDAY BUMPERS SERIES

With the ending of the Sunday "Evensong" charity concerts at London Bumpers, Radio Luxembourg is to present a series of Sunday shows at the venue from December 19 — they will be hosted by Kid Jensen, with the possibility of John Peel stepping in when Jensen is unavailable. The shows will be recorded for subsequent transmission by Luxembourg.

IVANHOE RE-SCHEDULED

Danish group Burnin' Red Ivanhoe, whose British tour scheduled for this present time was cancelled owing to the absence of the necessary work permits, now plans to visit this country early in the New Year.

In the appropriate setting of a Japanese restaurant in London, EDISON LIGHTHOUSE receive from LAWRENCE MYERS (head of Gem, their production company) a silver disc for the sales in Japan of their single "What's Happening."

EDISON LIGHTHOUSE BRITISH DATES, THEN TO FAR EAST

EDISON LIGHTHOUSE sets out on December 20 for a five-week tour of Australia, Singapore and Japan. The group's "What's Happening" single is at present in the charts of all three territories, and it has just been awarded a silver disc for sales in Japan. British dates for the outfit include Gloucester (tonight, Friday), Oxford Keeble College (December 3), RAF Brize Norton (4), Cambridge Dorothy (8), Sutton Coldfield Penns Hall (9), Ramsgate Nero's (10), Portsmouth Locarno (14), Uxbridge Pinn Inn (16) and Buxton Pavilion (17).

RADIO ONE BIG NAMES

HIGHLIGHT OF THE WEEK SOUNDS OF THE SEVENTIES (next Monday, 29): James Taylor, Pentangle, Stone The Crows and Fields.

JIMMY YOUNG SHOW (all next week, November 29-December 3): Tams, Brotherhood Of Man, Flirtations, Settlers and Susan Shirley.

DAVE LEE TRAVIS SHOW (all next week): New Seekers, New World, Mary Hopkin, Georgie Fame and Alan Price, McGuinness Flint, Don Fardon, Wild Angels and Miki Antony.

JOHNNIE WALKER SHOW (all next week): Four Tops, Tami Lynn, Elgins, Marmalade, Roy Orbison, Redwing, Lindisfarne, America, Design, Chicory Tip and Hayden Wood.

TERRY WOGAN SHOW (all next week): Sweet, Tams, Mary Hopkin, Georgie Fame and Alan Price, Roy Orbison, Autumn.

IN CONCERT (next Tuesday, 30): Ralph McTell and America.

TOP GEAR (next Wednesday, 1): Loudon Wainwright III and Aubrey Small.

SOUNDS OF THE SEVENTIES (next Thursday, 2): Rory Gallagher, Stoneground, Mike Cooper and the Running Man.

NME D-J WINNER IN RADIO 1 SPOT

● A disc-jockey new to Radio 1, Bob Callan, takes over the Saturday 2-4pm spot tomorrow (27) for four weeks. He won NME's disc-jockey contest in the Isle of Man last August.

U.S. BLUES STARS DUE

Three American blues singers are set for British visits in the New Year. They are Eddie 'Guitar' Burns (January 11-February 9), Johnny Shines (February 4-March 5) and Snooks Eaglin (March). Tour venues are now being set up by Birmingham's Big Bear agency.

ARRIVAL HEADLINE COLLEGE PACKAGE

ARRIVAL is to headline a month-long package tour of universities and colleges during February. The tour will coincide with the release of the group's first album for CBS, and the supporting attractions on the bill — for which dates and venues are currently being lined up by Acorn Artists — will be Thin Lizzy and Barabbas. Meanwhile, solo dates for Arrival include Wolverhampton Lafayette (tonight, Friday), Cheltenham St. Paul's College (December 10), Ramsgate Nero's (11) and London Marquee (15). The outfit flies to Germany on December 3 for TV promotion on its new "Family Tree" single.

Al Green: new venues

THERE have been additions to, and changes in, next month's British tour by Al Green. Two completely new bookings are Watford Top Rank (December 7) and Spennymoor Top Hat and Middlesbrough Excel Bowl (15). On December 4, Al plays Birmingham Barbarella's instead of Leicester Il Rondo, but the double at Oldhill Plaza remains unchanged. His previously reported Birmingham bookings for December 8 are cancelled, and he now plays Sheffield Shades on December 11 instead of Northwich and Littlehulton. Al's revised venues for the last three days of his tour are Bury Basement Club and Liverpool Mardi Gras (17), Dunstable California and Cricklewood Carib (18) and Wolverhampton Victoria Hotel (19).

HEADS, HANDS & FEET FOR FIVE-WEEK NEW YEAR TOUR

HEADS, HANDS & FEET set out on an extensive five-week tour of British clubs and colleges early next year, opening at Nottingham Trent Polytechnic on January 14. A complete date sheet is at present being lined up. This will be followed in late February by an 18-day European itinerary involving TV and concerts in France, Belgium, Holland and Scandinavia. An American tour in April is set for the outfit, whose second Island album is to have world-wide release in February.

Arthur Brown: first dates in January campus-circuit tour

FIRST dates have now been set for the previously-reported New Year college tour by Arthur Brown's Kingdom Come. They are Farnborough Technical College (January 8), Canterbury (15), Portsmouth Polytechnic (21), Manchester University (22), Hull University (29) and Norwich East Anglia University (30). Immediately after the tour, the outfit starts recording its second Polydor album for April release. During the first week of January, Brown visits America for promotion on the outfit's up-coming spring tour of the States.

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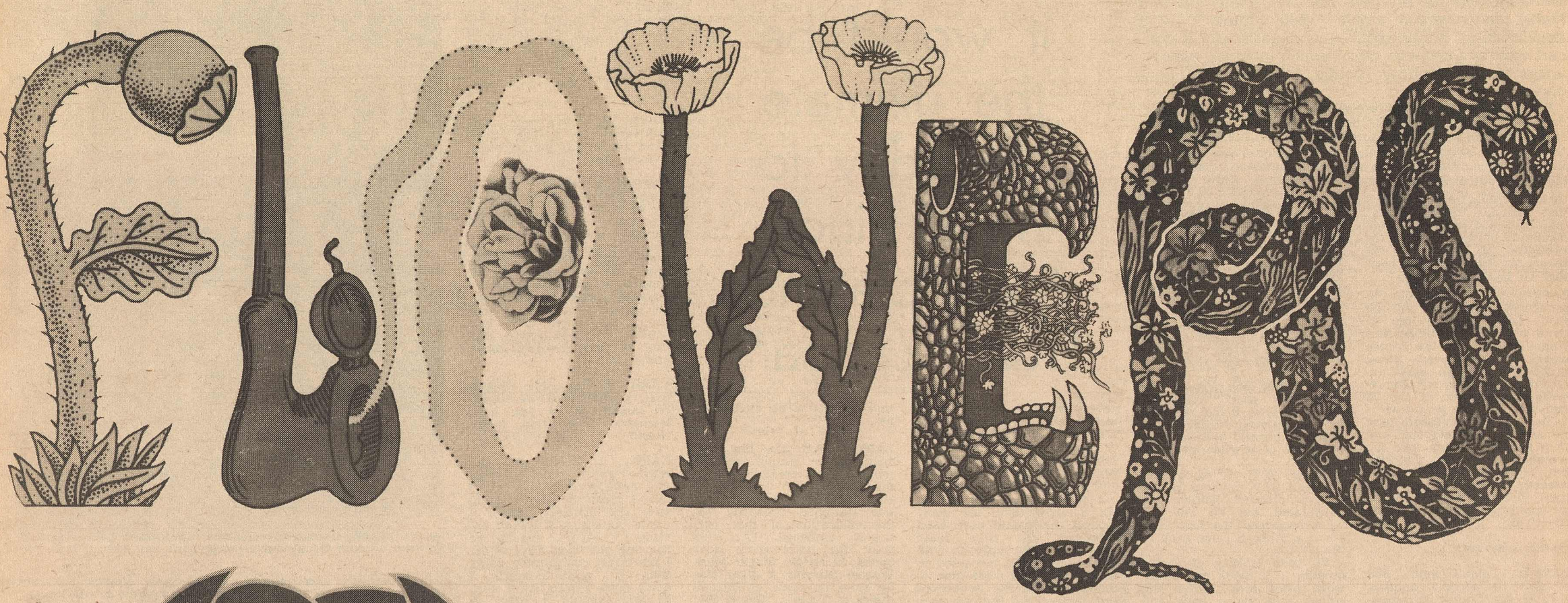

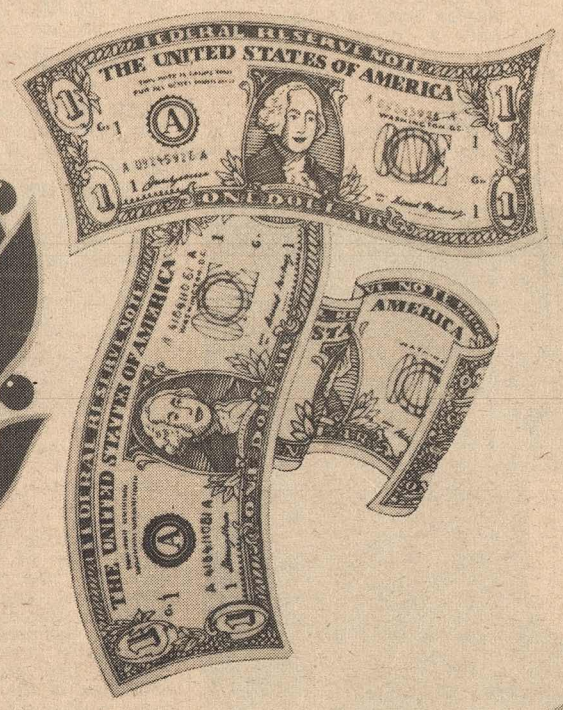

The latest album
from America's Mountain,
is a giant called
'Flowers of Evil'.
It's out now
on the Island label.

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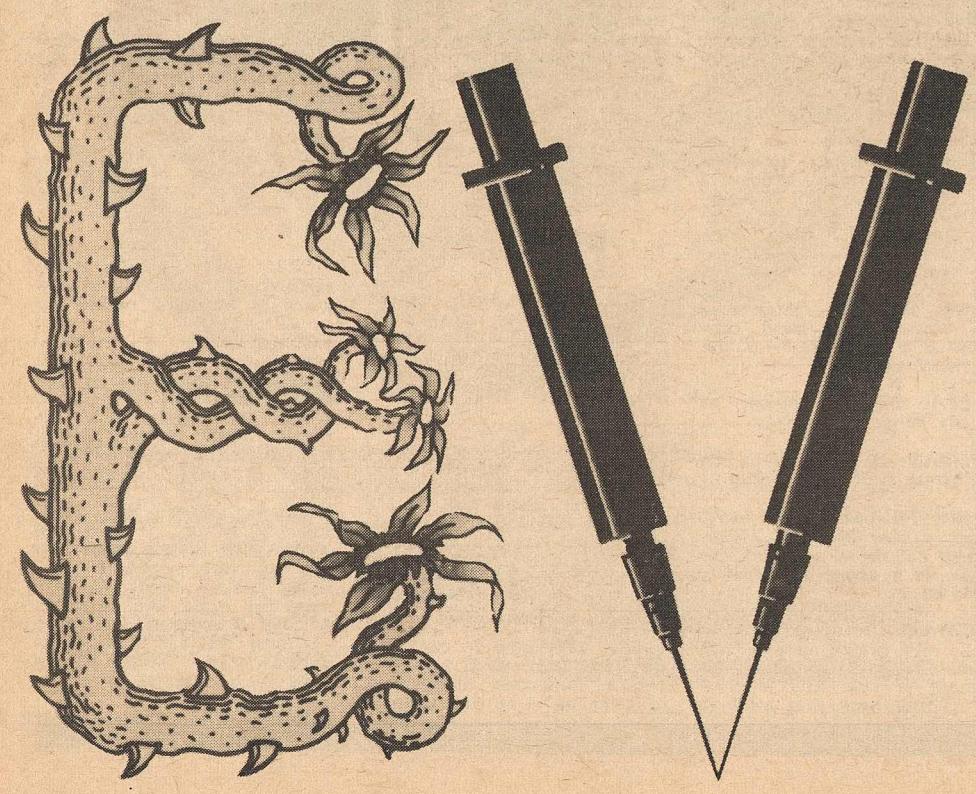

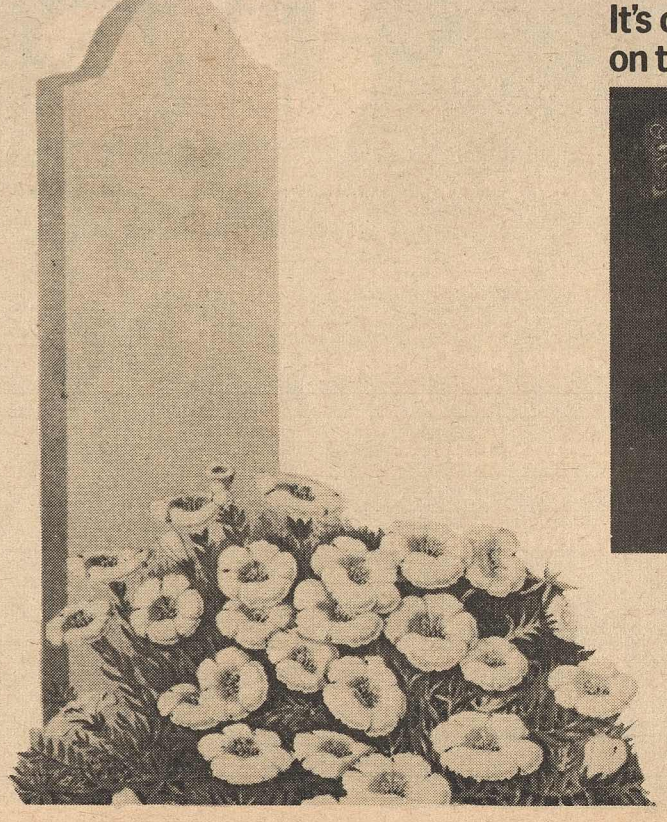

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FRANK TALKING

AS IF you didn't already know . . . Frank Zappa is in town. In company with his Mothers, business manager Herb Cohen and a few friends, Zappa is primarily here to promote his first full-length and highly controversial movie "200 Motels" — a double-album soundtrack — and undertake a concert tour of European cities which includes appearances at the Rainbow Theatre, Finsbury Park, London.

Preferring to call "200 Motels" a surrealistic documentary, Zappa during the course of our conversation, which naturalyl took pace in a hotel room, told me the full background to this film which has had a very mixed reception from British critics. This then is a word-by-word . . . blow-by-blow account of our encounter.

CARR: Frank, do you feel that perhaps '200 Motels' may have had more of an immediate impact upon the spectator if more of the sequences had actually been shot on location?

ZAPPA: Well, some of the sequences were shot on the road. Some of the film in there was 16mm footage that I shot myself . . . the scenes where the girls were being grabbed . . . the hotel interiors, but that only represents maybe three of the 98 minutes.

That 16mm footage was transfered to video-tape and then processed along with the remainder of the material. But, I didn't see that it all needed to be shot on the road, because I don't think we could have done it all that effectively.

CARR: Why not?

ZAPPA: I didn't want '200 Motels' to become another sort of Joe Cocker documentary. This film is in an entirely different format. All the information about being on the road, the attitudes and the concept of it has been codified and abstracted so that it would blend better with music. In other words, if the music is only one aspect of a documentary story it's far too straightforward.

CARR: This may be your personal concept, but do you think that the general public can relate to this?

ZAPPA: Well, they seem to be relating to it quite well in the United States. It's doing very good business there.

CARR: That may well be the case, but apart from the mixed reviews it has received in this country, I have found that the general reaction has been one of bewilderment.

ZAPPA: Well I can't understand why someone would be completely baffled or bewildered, but I'll tell you what happened the first time I saw it when it came back to the States.

I'd been looking at it for months in a black and white work print form. When the colour print came back and the film was shown all I could do was to watch it. I didn't pay any attention to the dialogue or the music . . . it was just like watching a silent movie for me, and I already knew who was in it and what it was like, but nevertheless, it was like I was seeing it for the very first time. It took about three or four viewings before I could start assembling the various components to see how it was balancing out.

I like the way it turned out. I know there are many aspects that could have been improved, but they could have only been improved with the budget being increased in order to give us more time to shoot the various sequences and perfect the performances involved.

CARR: When I saw a preview, I felt that certain parts of the film seemed to be an expensive in-joke between the you and the band, with the audience placed in the position of that of an eavesdropper.

ZAPPA: Well, the film was designed for people who already know something about the legend and lore of the Mothers Of Invention . . . . it was designed primarily for the edification of that particular audience. (At this point the hotel room door opens. In strides singer Mark Volman carrying a silver disc for sales in-excess of 250,000 copies of T-Rex's 'Get It On' on which both he and Howard Kaylan sang. He pours himself a drink, sits down, munches on a tomato, and listens while Zappa continues).

ZAPPA: If you have to make a choice as to where you're going to aim the basic concept of the thing, you might as well aim it in favour of those people who have supported you and been your friends all along. I would say that the hard core Mother Of Invention freaks are gonna get off on it probably more so than those people who dislike the group or don't know anything about it.

CARR: What was your prime motivation for having Ringo Starr to portray you throughout the film?

ZAPPA: I thought that it would be the ultimate absurdity to have Ringo Starr playing Frank Zappa, and especially having him say the dialogue which he had to deliver in the front part of the film. Ringo accepted it, because he was getting a bit browned off with his good-guy image. From what I hear about the other film he's working on, he's gonna take care of his good-guy image pretty well.

CARR: Putting aside Ringo's part, you yourself were only on camera for a few brief moments. Was this intentional?

ZAPPA: I didn't see any reason why I should occupy any more screen time than I did. I mean to say, I didn't have any dialogue. When I wrote the script, it wasn't envisaged that I should be spewing out lines. First of all, I don't feel comfortable doing that . . . quite honestly, I don't think I bring it off well, so why should I jump in there and star in the movie.

> "I thought that it would be the ultimate absurdity to have Ringo Starr playing Frank Zappa"

Conversations

CARR: In those sequences where Ringo in his role as Frank Zappa is seen to be taping the conversations of the group and then turning them into songs, was this a statement of fact? Do you in fact utilise situations and conversations within the Mothers to form the basis for the lyrics of your songs?

ZAPPA: Oh yes . . . we record each other. Mark spies on the guys, I snoop around . . . (Mark Volman who had been listening with great interest to our conversation revealed some interesting aspects of this line of questioning).

VOLMAN: I remember, we had a meeting one day. The whole idea of the meeting was that the rest of the group was going to meet Frank to discuss certain important business operations — a quite normal situation. At the time, Howard and I had been in the group about three weeks and I made this tape recording of the meeting.

Of course, Jeff Simmons (the Mothers ex-bassist) added personality to the tape in the type of things he used to do. I mean, Jeff was pretty vigilant in his animosity towards Frank and kinda pulled everybody right along with him.

I played the tape to Frank some months later, because I felt that after we got to know each other he could listen to the tape and actually look past a lot of the shit and see the real humour.

CARR: Does this infer that the rest of the band contributes a great deal to the Mothers' music?

ZAPPA: (Looking across at Mark): What do you say. . . .

VOLMAN: It all depends on the kinda stuff we're doing.

CARR: I'll put it this way. When a new Mothers' album comes out, how much of the music is a direct result of a joint effort.

VOLMAN: The actual musical stuff is pretty much all Frank's. As far as the lyrical content is concerned . . . a lot of the time that stuff is being derived from things that are actually done on the road . . .

ZAPPA: It means that the group is interested in it. Like if you're gonna write a song you have a choice of different situations.

CARR: In other words, it's not just Frank Zappa with sidemen?

ZAPPA: No.

VOLMAN: I don't think that anybody in the group looks at it or feels as though it's Zappa and sidemen. I can't speak for everybody but I think I know everybody in the band well enough to say that.

Nobody feels like that, otherwise they wouldn't be here, because that's what destroyed the other band (referring to old Mothers), everybody did feel like that. I think everybody in this band has the possibility of having his own band. That's just the way I feel and I think Frank would stand up for that to. He's got six unbelievable musicians playing with him. They could all have their own albums out.

CARR: It goes without saying that the Mothers are a very prolific recording group. The elaborate quality of production must take as long as the actual recording. How do you find the time to write, tour and conduct your business activities?

ZAPPA: You find the time if you wanna do a good job. You stay up late and never leave your room.

Fantastic

CARR: You recently stated that you have nine new albums scheduled for simultaneous release in March, how much more material have you got secreted in your vaults?

ZAPPA: I have alternate takes of most of the material I have already put out. Some of it is really fantastic, but it will never come out . . . I mean, I might have six unbelievable versions of 'Call Any Vegetable' recorded live, but how many people want to listen to six unbelievable versions of the same song.

Each take may be radically different from each other in certain important details but still the name of that song is 'Call Any Vegetable', and you've already heard it . . . so who gives a shit.

CARR: In retrospect, how do you feel about your early albums. Personally, I find them still absorbing and quite dateless.

ZAPPA: I still listen to those old albums and get off on them.

VOLMAN: Jesus . . . he does . . . we all do. I think the important thing is that Frank is not trying to sell the group album to album . . . anyway, I don't look upon the Mothers Of Invention as an album-to-album group. Now the group that I was in before I joined the Mothers (the Turtles), was an album-to-album group.

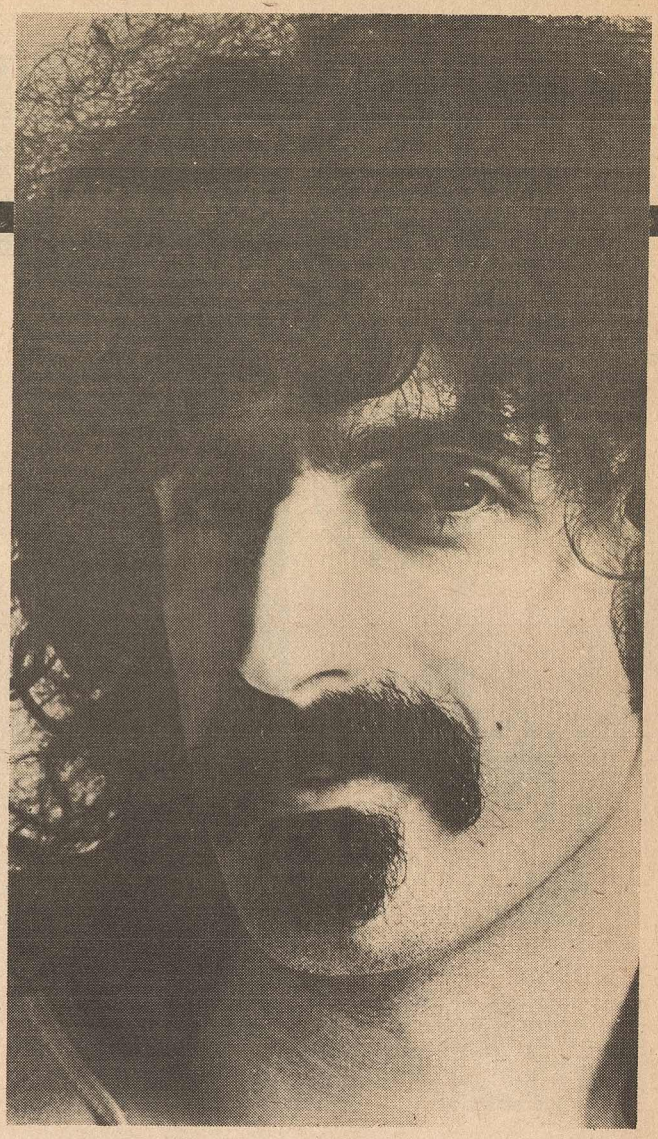
Turtles

We lived for every record that came out, without a record the Turtles didn't travel. Without a hit record we were nothing . . . that was the way we supported ourselves, and that's the way 90 per cent of the music business is. Just like the illusion that this 90 per cent of the business has about how big they think they are as opposed to how big they really are and getting all these people to write stuff in the papers about them.

Frank's music isn't like that at all. It's more of a still-life painting, it's always going to be good and always reflective of the generation at that time. The 'Freak-Out' album (Zappa's first) was very reflective of what was happening in Los Angeles and that proved to be what happened everywhere.

CARR: What is the basic method of rehearsing a new piece of Mothers' music?

VOLMAN: Well . . . I remember Howard and I had just joined the group and it was at Highland Park, Illinois or something. Frank called us into his room. He was playing my guitar and weighing out a bunch of songs . . . one was called, 'Shove It Right In,' another 'What Will This Evening Bring'. It was just lyrics with maybe just one line of music and we sat down and I swear we just sang the same line of music — that was all he'd written — until we had it right in various parts. The rest of the song derived from one line, like a test. . . .



FRANK ZAPPA: "Ringo accepted the role because he was getting browned off with his good-guy image."

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ZAPPA INTERVIEW by NME's ROY CARR

WHICH one's Zappa? Answer: the man in the middle. On the left is Ringo Starr, who plays the part of Frank Zappa in the film "200 Motels."

ZAPPA: (smiling) Like a pap smear.

VOLMAN: Just to see if we could get into it . . . see if we could sing it . . . see how it sounded. When we were learning stuff for the movie or regular songs then sometimes it's different. We spent a lot of time with the movie stuff actually in hotel rooms. A lot of it was done in England before the movie . . . it wasn't like the way we rehearse back home in L. A.

CARR: Perhaps you can explain briefly how the concept and arrangement of a new song is formulated. Do you actually write out individual parts for the group?

ZAPPA: No, only if it's more expedient to write. If there's a fast-changing exotic chord sequence. In other words, if you can't call it a C-7th . . . you have to spell it . . . then I write it out. Say, for instance, if the rhythms are very specific and require a lot of co-ordination all round then I'll write out a part for Aynsley, I'll write out a part for Ian, then the rest of the material will either be plunked out on the guitar . . . the roots given to Jim and to Donnie, the notes he's supposed to play . . .

VOLMAN: At that point we start to play it. But Frank leaves a lot of openings to see how comfortable it is for everyone to play. Now if someone in the band has an idea that it may sound better if played another way, he's free to say it.

CARR: How do you manage to re-create the exact timing, precision and complexity that exists on the Mothers' albums?

ZAPPA: That stems from a long time ago. I was interested in the juxtaposition of various musical textures — pieces of recordings from different times — one from now, one from a few years ago. At the same time, I got interested in the editing technique. All the albums were heavily edited to make abrupt changes, then we were faced with the problems of duplicating that on stage. So I devised the hand signals that would allow things to change, and so we rehearsed in such a way that it was a question of . . . keep your eyes open for a signal every once in a while . . . so that when it comes, it will sound just like an edit on stage.

VOLMAN: The other thing that's great about that is the availability to record any night you want.

CARR: Inferring that each Mothers' gig is recorded?

ZAPPA: No, but this formula allows us to do so if required. However, we will be recording the performances at the Rainbow Theatre and from those we will try and do a live British album.

'Very smart'

VOLMAN: For me that's the greatest way to get the best recordings. He (Frank) is very smart. he tapes just the tracks in a lot of cases, so you've got something that's being played in front of people and generally when you play in front of people the performance of any tune exceeds itself, 'cause you've got something really happening.

ZAPPA (adding with a smirk) Vibes. . . .

VOLMAN: (continuing without a pause) . . . so we get just the band track and then go back into the studio change it from four to 16 track and you've got endless amount of room to do something. (At this point I asked Zappa about the live session he did with John and Yoko at Fillmore East. Apparently quite pleased that I had brought this subject up, he played me the tape on his portable stereo cassette machine. The extended track proved to be quite impressive, having John singing a song from pre-historic Beatles' days, with Frank and the Mothers rockin on in fine style).

CARR: What's going to become of it?

ZAPPA: I offered the masters to them and Yoko said she's probably going to put it out on her next album . . . but there's nothing definite about that.

CARR: Does this mean that there's a possibility of further musical collaborations between yourself and the Lennons?

ZAPPA: We had lunch the next day and discussed the possibilities of doing some live concerts together in the future, but I haven't talked to them since then. It may have been a lot of pleasant thoughts in an Italian restaurant.

CARR: I just want to change the subject slightly. When you instigated your own labels (Bizarre and Straight) you had a whole stable of artists . . . Captain Beefheart, Alice Cooper, the G. T. O's and Wild Man Fischer. Why have you discontinued this part of your activities?

ZAPPA: Let's just say that I am disenchanted with producing other people.

CARR: Why do you say that?

ZAPPA: Because I find it to be an extremely not-productive pastime. Not in terms of what you earn, but in terms of what it takes out of you and what you can expect to gain from it afterwards.

Unpleasant

What I've gained from producing other artists is a bunch of interviews by other people calling me a shit in one way or another. Now I found these extremely unwarrenting. (mimmicking) I ain't no shit.

Producing Captain Beefheart was the most unpleasant aspect of it because I had known him for such a long time and I always considered him to be a friend, and then he wer wolfed out after that album.

CARR: And what about Wild Man Fischer?

ZAPPA: I gave him his contract back. He turned out to be just too obnoxious. He does break things — all those other things that you may have heard.

VOLMAN: (interupts in precise terms) Wild Man Fischer is potentially violent.

ZAPPA: He was doing things like going to Mo Austin's office at Warners and saying, 'Where Are My Royalties?', 'Why Am I not Already A Star?' harassing Austin's secretaries.

VOLMAN: Frank may still put other artists on his labels, but this time maybe it will be a little different, eh?

ZAPPA: (as if sharing a secret) Yeah . . . its more than possible.

CARR: Could this in any way mean that there will be solo albums from with the Mothers?

ZAPPA: Well I can tell you that the Turtles are releasing a double-album right after the first of the year on Bizarre.

VOLMAN: A conglomaration of some old stuff that will be repackaged, plus an album of unreleased material that we cut just before our deformation. There's a possibility that we will reform the group for recording purposes because the Turtles never made any announcement that we had broken up. Just the fact that Howard and I came and played with the Mothers didn't mean that the Turtles would never ever record again.

Howard and I have visions of recording our own album too. I think that Ian Underwood is just about ready to cut his own record.

ZAPPA: Aynsley is also talking about the possibilities of doing one. I already have some stuff on tape that Aynsley and I did . . . sort of a duo thing.

CARR: Frank, your music is amongst the most original to stem from within the concept of rock. Are there any particular influences that you yourself draw from?

ZAPPA: I draw from eras. I suppose if there's one main ingredient to be included in any song it will be that of modality . . . because I happen to like the way that sounds. You can attribute that to Gregorian chants. Asiatic music. . . .

VOLMAN: (interjecting) Indian music. . . .
ZAPPA: Correct, but I'd say that modality is my main influence.

VOLMAN: And singing in the shower.

CARR: And as a guitarist?

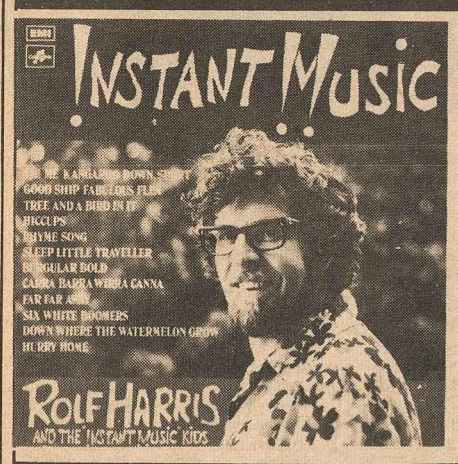
ZAPPA: Well, I'll tell you I used to listen to and you can tell me whether or not it shows up. (Very cunning). Guitar Slim, Johnny 'Guitar' Watson, Clarence 'Gatemouth' Brown' and Wes Montgomery. I suppose the most obvious would be Guitar Slim, because there's a randomness in his playing.
CARR: It has only been quite recently that you have been recognised as being amongst the foremost guitarists. Do you feel that perhaps the overall imagery of the Mothers has to a certain extent overshadowed and distracted from your ability as soloist?

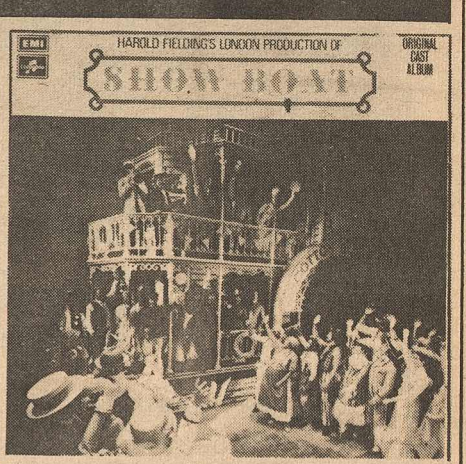
ZAPPA: Well I guess a lot of people get thrown off the track by the humorous aspects of the group and just stop listening. But I've been playing guitar for a long time and I've been taking solos all along. I don't know if anybody ever bothered to listen to them, but even in the old days I use to rip off a good one now and then.

I love to play the guitar, but I don't like to do it so much that it overshadows the impact of the group, because there's a bunch of other people up there who would like to play their instruments.

● Continued next week

New albums from
Rolf Harris, Malcolm Roberts, Benny Hill,
Frankie Vaughan, and the music from
a hit musical





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Columbia DB 8838

Frankie Vaughan
Double Exposure
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Benny Hill
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Columbia SCX 6479
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CHER: playing at night clubs — and fairgrounds — in the States.

AFTER SIX YEARS ON THE ROAD, 'GYPSY' CHER STEALS BACK ONTO THE SCENE

By JULIE WEBB

IT'S six years since "I Got You Babe" was a hit by the husband and wife team of Sonny and Cher. And now, after a gap of several years, they're back to our attention via a single entitled "Gypsies, Tramps and Thieves," sung by the female of the duo — Cher.

The song is at number 3 in the British charts and top in America. So that seemed a good reason to speak to the lady in question over the transatlantic telephone, which unfortunately wasn't at its clearest — decidely crackly in fact. Still better a crackly line than no line at all says I.

First a question about "Gypsies . . ."

"I'm very happy it's done so well — I never though it would be such a hit. It's the first solo single I've had at number one in America. We recorded it three months ago — originally it was to have been an album cut for the album "Cher." The guy who wrote it, Bob Stone, is pleased too — it's the first thing he's ever written."

As we'd received reports that both Sonny and Cher would be coming to this country in March, I asked about that.

"I didn't even know we were coming! Well, we did hear that we might be coming in April but nothing has been confirmed. Of course we'd like to come, and if we do then we'll probably be doing concerts."

"What have you been doing in the interim period between your last hit record and now?"

"For a long time we were trying to get into another field — we thought we ought to try and widen our appeal to adult as well as young audiences. We've done it too, because over a period of three years we've worked constantly and now we can work in the better-class clubs. We've also been doing our own TV show — one last summer and we're starting on the next one in December."

"What sort of format does the show take?"

"Well the critics describe it as a sort of Smothers Brothers show. It's hard to describe but there's a lot of comedy and a lot of singing. Basically it's our own brand of humour and it seems to come across pretty well. We've got the head writer for 'Laugh In' writing for us and we get a lot of help from the producers."

Why, when Sonny and Cher appear in clubs together and make TV shows together, does Cher make a solo single and album?

"Well, when we first started off I was going to sing on my own but was too scared. So Sonny used to come out and help me. We still make our records together but Sonny prefers to stay more in the background. I must admit I still prefer the records we make together to the others. We've got our single 'All I Ever Need Is You' in the American charts right now and the B side to that is our old hit "I Got You Babe' — only this time it's a live version."

What with work on TV show and concerts and clubs dates, I wondered how Cher found time to record. Already, she tells me she has a schedule to get a new album out before Christmas.

"Nothing interferes with recording. I can do a whole album in just two days. Vocals don't take long — it's the making up of the tracks that takes time. I'm listening to material right now for this particular album. Bob, who wrote 'Gypsies,' has written some material so maybe I'll do some of his songs. But the final decision usually rests with Sonny — he has good judgment."

One lady who is very important to both Sonny and Cher is their young daughter Chastity, who from all accounts is a bit of a star herself.

"I spend all the time I can with her. She's blonde and not difficult and she's been on the road with us since she was six weeks old. She loves music and loves just being around. We had her on one of the TV shows and everyone really freaked."

On the road for Sonny and Cher doesn't necessarily just mean concerts and clubs but also, she informed me — fairs.

"Fairs over here are like concerts and night clubs rolled in together."

For the future there is talk of the TV shows being shown over here, and let's hope both Sonny and Cher make their spring tour. And at the end of '72 (yes '72) both husband and wife start filming "The Great Sebastian,' a movie about a husband and wife (surprise, surprise!) set in the 1930s.

And until they are able to visit our shores there's the new single "All I Ever Need Is You" out this week and an album entitled 'Cher' set for release on MCA on December 10.

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FRONT ROW REVIEWS

Elton wins through

ELTON JOHN opened his British tour — his first for a year — last Sunday, and all his doubts and fears were immediately dispelled.

In the past Elton has received more than his fair share of knocking from all sides, not least from the pop press. And as a result he has had little faith in his popularity in Britain even though he has only recently returned from bowling over the rest of the world.

Consequently, it was somewhat hesitant Elton John who emerged on the stage of the Coventry Theatre to present a new package of material to a full house of fans. But at the end of his two-hour performance he was like a convicted prisoner whose sentence had been repealed — joy and disbelief written all over his face.

The new numbers were mainly from his recently released "Madman Across The Water" album, such as the opening song, "Tiny Dancer," which he sang to his own piano accompaniment.

One of the most appealing sides to this trio is the thought put into the stage presentation and the careful juxtapositioning of funky and relaxing material, all of which is flawlessly exciting and entertaining.

On two new numbers, "Rotten Peaches" and "All The Nasties," Dee Murray and Nigel Olsson provided vocal backings only — and very effectively too. From then on bass player and drummer resumed their normal roles and most of the songs were old favourites: funky stuff like "Take Me To The Pilot," Honky Tonk Women," and "Can I Put You On," nicely interspersed with the slower sounds of, "Your Song," "The King Must Die," and "Holiday Inn."

They closed with the now customary rock and roll medley of "Give Peace A Chance" and "My Baby Left Me," accompanied by the highly-agile antics of a much slimmer Mr. John. By this time the audience had flooded up to the front of the theatre, clapping and dancing.

After an absence from the British stage of nearly seven months, this was a "comeback" no artiste could have dreamed of — least of all the much maligned Mr. Superfunk. I can only hope that the rest of the tour stands up to the tremendous inspiration gained from the opening night.

Also on the bill were American guitar-playing duo England Dan and John Ford Coley, from Texas — who stunned the audiences with their relaxed country-folk songs and their witty introductions. This first visit here should gain them a vast following.

So altogether this two-and-threequarters-hour show is well worth the £1 which is the most you can pay for a ticket — that's if there are any left in your town. — GILLIAN SAICH.

Who's Where

ELTON JOHN: Bournemouth Winter Gardens (26); Plymouth ABC (27); Bristol Colston Hall (28).

SOFT MACHINE: Manchester Free Trade Hall (26); Liverpool Stadium (27); London Royal Albert Hall (29); Sheffield City Hall (30); Leeds Town Hall (December 1); Portsmouth Guildhall (2).

STEAMHAMMER GRINGO ANDY FERNBACH: Maidstone College (26); Kingston Gypsy Hall (27); Boston College of Education (29); Nottingham Mary Ward College (30); London St Martin's School of Art (1); Luton College of Technology (2).

MICK ABRAHAMS BAND/ WILD TURKEY/KEITH CHRISTMAS: York University (26); Liverpool De Montfort Hall (27); Warwick University (2).

BRIAN AUGUR/WARM DUST/DUSTER BENNETT: Bradford University (26); Guildford Surrey University (27); Hatford Polytechnic (1).

CLIMAX CHICAGO: Aberdeen University (26); Glasgow University (27); Wood Green (30).

SPIROGYRA: Salford College of Technology (26); Manchester University (27); Greenford Hall (29); Stirling University (1); Glasgow University (2).

LINDISFARNE: Hampstead Westfield College (26); Weston-Super-Mare Winter Gardens (27); Croydon Greyhound (28); Chester Quaintways (29).

HOOKFOOT: Portsmouth South Parade Pier (26); Manchester University (27); Wolverhampton Catacombs (28).

SUPERTRAMP: Ayr Bobby Jones Ballroom (26); Dundee University (27); Dunfermline Kinema (28).

FAIRPORT CONVENTION: Bristol Colston Hall (26); London Rainbow Theatre (27); Croydon Fairfield Hall (28); Leicester De Montfort Hall (30).

MUNGO JERRY: Lancaster University (with Errol Dixon) (26); Cambridge Technical College (27); Hanley Victoria Hall (28); Portsmouth Guildhall (29) — these latter three with King Biscuit Boy.

GROUNDHOGS / EGG / QUICKSAND: Birmingham Town Hall (27); Redcar Coatham (28); Sheffield City Hall (29); Bradford St George's Hall (30); Newcastle City Hall (1).

CABARET

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Face to face with the bellowing marauder!

. . . ALIAS TONY ASHTON, OF ASHTON, GARDNER AND DYKE

GALLOPING OUT of the wall of silence that has surrounded the recording career of Ashton, Gardner, Dyke and Co. of late comes the bellowing marauder, otherwise known as Tony Ashton, with a solo single grasped firmly in his tiny fist. Ashton with a solo single? What's this, Britain's answer to Leon Russell?

When he came to a halt in an armchair in his publicist's West End office I tackled Tony about his venture and he was quick to reply: "What we've got to get established is that it's not an attempt on my part to establish myself as a solo star. We neded a single out to keep the name alive but we hadn't finished the album and there was nothing quite right we could put out from that.

"We all loved the song, but nobody's expecting it to be a big hit. It'd be great if it was, though we're still working on an album and I don't know if we'll do any molre singles as Ashton, Gardner and Dyke for a while, though we might. That single ("Resurrection Shuffle") was great for us but it didn't help to get us through to the people we wanted to get through to.

"It was the same for Dave Arbus's group, East Of Eden, when they had "Jig-A-Jig." That did them good because it was a hit, but it didn't help them when they did the colleges."

Tony's single was written by him and his mate Jon Lord of Deep Purple and is part of the music from the film "The Last Rebel." The pair did the entire score together, and I asked Tony how that task came about.

"Tony Edwards (co-manager of Deep Purple and AGD and Co.) met this guy in New York and he wanted to get somebody to do it and Tony suggested Jon Lord," he explained. "Jon thought it would be great to have a few songs and make the music almost as important as the film, and he rowed me in on it.

"We went to see the guy and a few nice things came from it. We got basic ideas and almost completed songs together. It took about three months. In some parts he's even fitted the film to suit the music!"

While that film awaits release and Tony's single is in the shops, Tony's band get on with their third album, to be called "Oh What A Bloody Long Day It's Been." Quite!

The album tells the story of group life and Tony pointed out: "We're working to the same format as we planned but the original conception always changes a bit when you get in the studio. One side is like we were musically, and is supposed to depict how I was when we got into the music scene — musical comments about what's going on."

I told Tony that we haven't heard a lot from his band of late and this seemed a shame. So perhaps he could bring us all up to date? He commented rather sadly: "Unfortunately I was supposed to have the album ready months ago, and we were supposed to go on the Faces tour in America, but it was 'Oh, man, you can't go out without a product. I didn't know we had to have it ready in a certain time.

"But we're going there in February anyway. I don't think we're so big that we can go without a boost. We need that album — not so much the single. We won't do a single unless it gets the recognition it deserves! Ha! Ha!"

Just how important is America to the band?

"When we went over there we didn't have a record, and we did a very small tour, but it was really tremendous and we got listened to and dug," he told me. "We need to get over there again. See, it's rock and roll we're doing in a sense . . . yeah, we need America and hopefully we can get a following there.

"That record we made didn't mean a thing to the heavies. It turned them off. I was a bit disillusioned. When the record started taking off I said 'Let's do everything and anything,' and in cabaret this went down well. But as regards teenyboppers, it went over their heads. So it was big dilemas for the agents because they didn't know where to put us.

Ballrooms

"To play ballrooms we'd have to devise an act based on the top 10, but we can't do that.

"I want to flaming well entertain. I love gigs and I want to play for everybody, but it can't be like that. Different audiences see you in different ways. It's sort of worrying — you'd like to get out and do it but it doesn't work."

But if the band aren't that busy, apart from recording, Tony certainly has his hands full. There was the gig with Canned Heat at the London's Royal Albert Hall, plenty of session work and another album he's doing with Mr. Lord.

Taking the first two subjects first, Tony commented: "I enjoyed the gig with Heat but . . . it was very flattering to be asked to do it but I don't think they're as good now as they used to be.

"On average I do one or two sessions a week — usually with people I know, so there's a good feel to begin with. It's good to keep your mind going."

And of his album with Jon: "It's tentatively titled 'Lord Ashton — The Songs That Didn't Fit.' Pete Frampton's on it, and Terry Cox, Pat Donaldson, the Ashton, Gardner and Dyke brass section, Howie Casie and Ron Wood. Jon and I did the film and we had such a ball doing it and we were so tremendously compatible. He likes my rugged feel and I like his style.

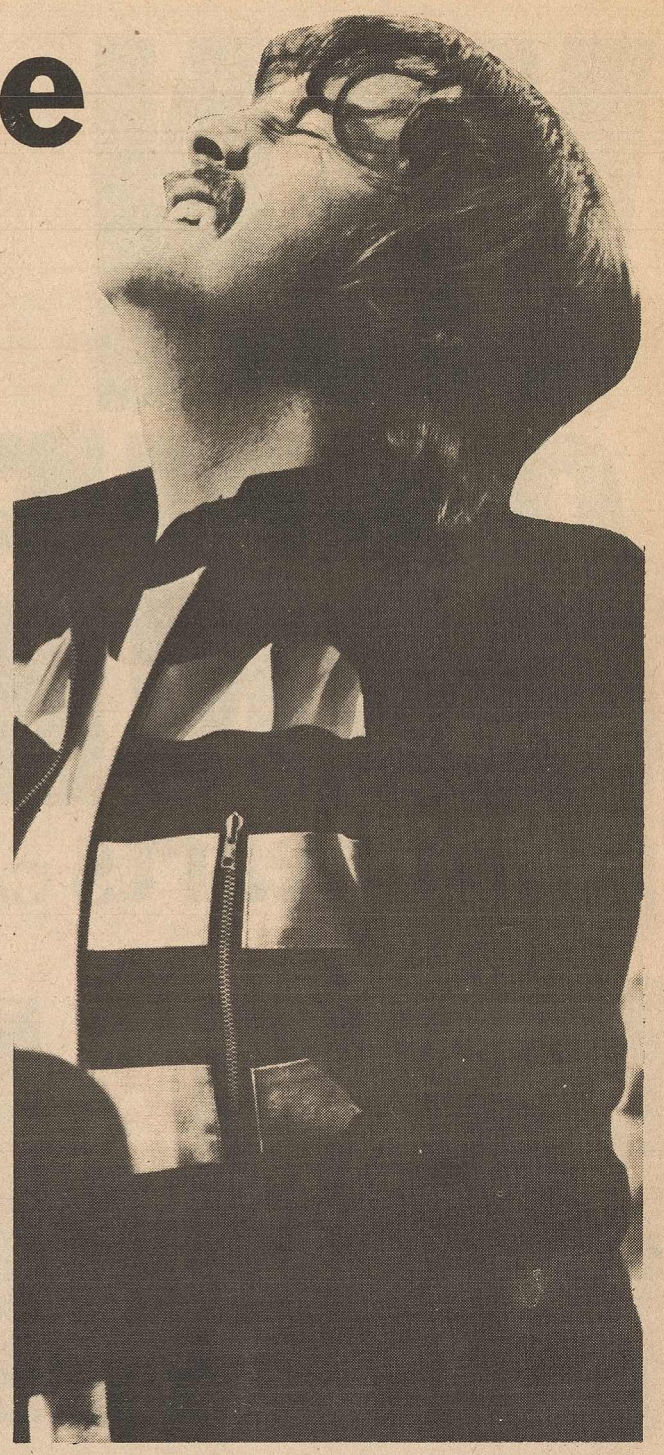
"We'd been writing together, and there were songs that neither group would have used. So after the film, Jon suggested we do an album together. It's what we both want to do. He came up with the bright idea and pow!

"It's like a completely 50-50 thing. Jon does the written things because I can't read or write a note of music. We want to get the fullest sound we can, like a Phil Spector thing. We want to try and get like a few fellows around, I'm really excited about it. It's early days, you know. We were one of the first to use the Apple studios, which are fantastic."

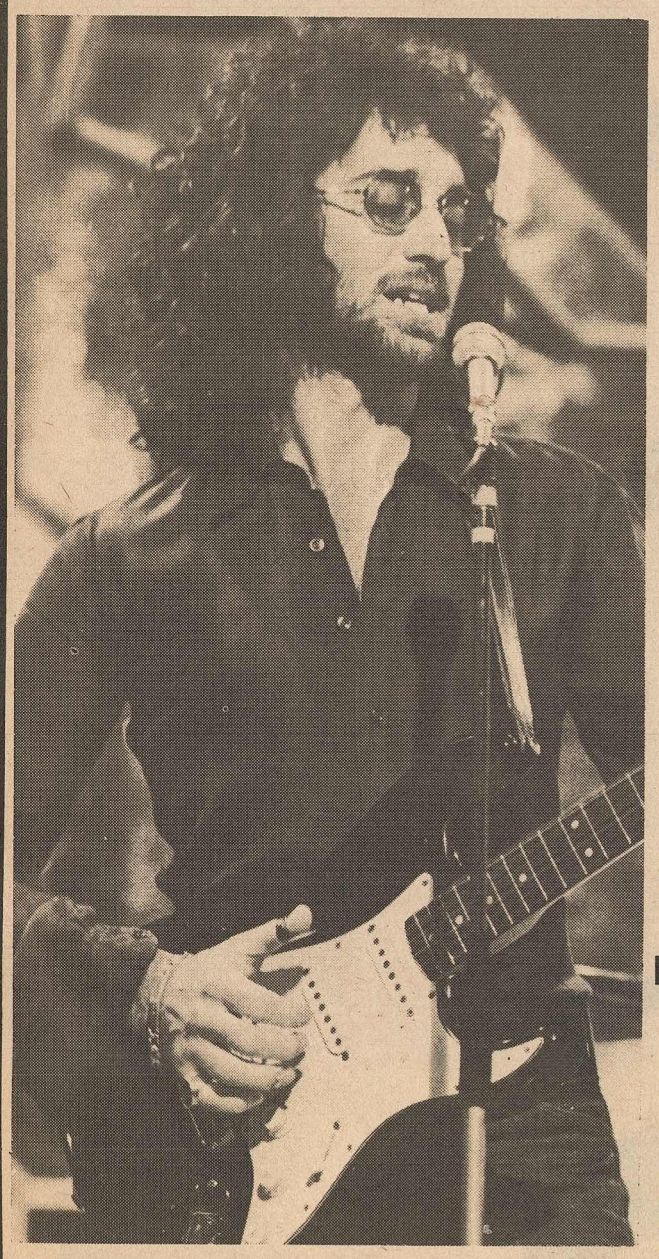
And what are the rest of the band up to?

"Kim and Roy and Dave do sessions as well," Tony revealed. "But while we're working together I don't do sessions and nor do they. Everybody's happy about it. I probably do more sessions because keyboard players are more in demand and there aren't that many of them. I not — just swallow them. The like to work on all sorts of things if I can fit them in, if band comes first."

By RICHARD GREEN



TONY ASHTON: solo single — but the band still comes first.



JOHN KONGOS: recording studio plans

JOHN KONGOS —THE SINGER WHO'S SET TO BE A TALENTED TYCOON?

ON THE face of it, John Kongos is a very ordinary guy. He's a singer, he looks average enough, and it's only when you get to talk to the man that you realise he has extraordinary talent. I started to ask him about his new album 'Kongos' when he let slip that one of the people he co-wrote with on it was Robert from Osibisa, whom he once used to manage.

So now we assume John is not just a singer/songwriter but has also been a manager. A producer too, it seems, as we talk some more.

Important

The album and his current single "Tokoloshe Man" are the two most important things to him at the moment.

"The album is all new material, written by me or co-written with other people. Robert McDonald Bailey of Osibisa is perhaps the most notable — I managed him about two years ago.

"'Tokoloshe Man' is the story of a little man who goes around and puts curses on people. He's about two feet tall, and in Africa the natives build their beds above the ground so that he won't put a curse on them. He's someone the Africans are really afraid of. I wrote the single about three months ago, and I'm pleased with it because it has captured an African feel."

John is a native of South Africa. Originally from Johannesburg, he first set foot in this country back in 1963.

"I'd been singing in South Africa and decided to come to Britain to break into the big time! But after three months I decided it was too difficult and went back."

After that there were several more trips — until around 1966 when he found he was more here than there, if you see what I mean!

Things weren't easy for Mr Kongos, in those days. He says: "You had to look like, or sing like Scott Walker, or else they didn't believe you had any talent."

In 1966 John made a solo single for Pye which "did nothing," and then he brought a group over from South Africa and they released five singles under the name of Scrugg.

"We did the usual things — played up and down the country for £25 a night. Went to Hamburg — travelled up and down the M1. But then the group split and I made a solo album with Pye."

Now he has no set group. And John doesn't want to go on the road again. "I've had too many bad experiences," he says with a grin. Instead on his records you will find an assortment of 'friends,' and they appear with him to promote his single on programmes like "Top Of The Pops."

Going back to the days of when John made his album with Pye, he tells me after that was completed he decided just to write songs. He signed with a music publishing company and later formed his own company. This was when he managed his mate from Osibisa.

"I wasn't a very good manager," he adds, and then tells you he himself has no manager now.

"If you have a manager you tend to sit back and think he can do all the work. You don't put enough effort into it yourself."

Why does he involve himself in so many sides of the music business? Surely it's better to concentrate on just one aspect?

"No I disagree. Being an artiste is great but it's only one aspect of the business. In the future I hope to have my own record label. I'm already having a recording studio built at my home and I want to record people there."

Without wishing to sound rude I asked John where all the money came from—he'd said he wasn't doing live gigs, and obviously a studio means a big financial outlay.

Continent

"Ah well," he says with another grin, "I've had a few hits on the Continent — with numbers I've written. Dahlia Lavi recorded my 'Won't You Join Me,' which was an incredible hit abroad, and since then she's recorded another song of mine. If my new single had not have been a hit it wouldn't have changed my life dramatically.

"I'm sure next year will be a good year for me, simply because the studio will be finished and I'll be able to work there."

Apart from John's hopes of having his own record label he also wants to start another recording studio — this time in the centre of London. He has lots of optimisim — but you feel that this guy will achieve his ambitions.

Last word from Mr Kongos: "I'm constantly amazed at finally having made an impact in the music business, however small." Modesty becomes him!

By JULIE WEBB

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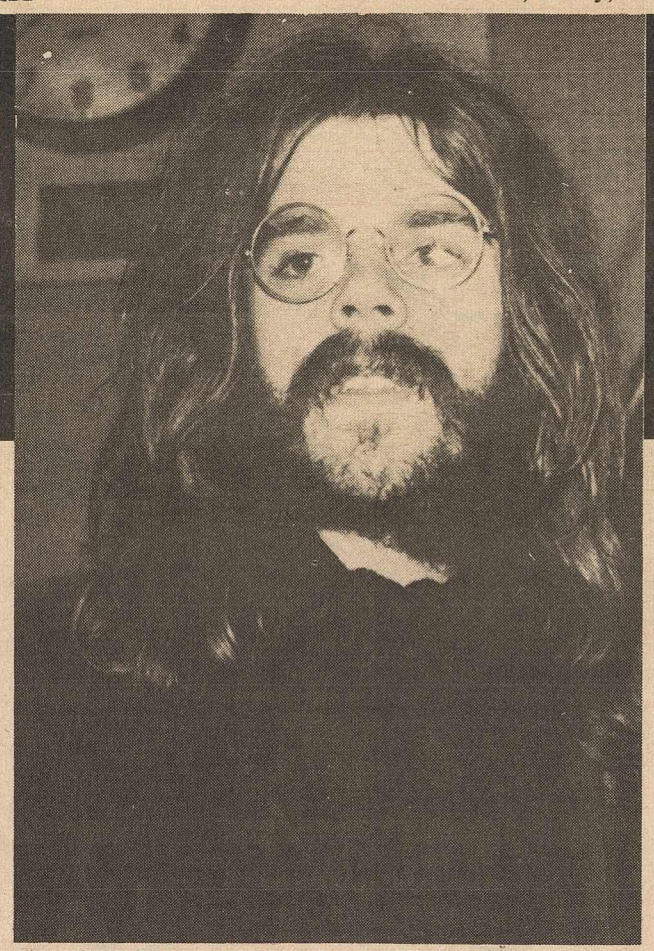
Wood sheds some light on the ELO

By RICHARD GREEN



ROY WOOD: "All we need is three cellists."

THE will-it-or-won't-it-happen question regarding the Electric Light Orchestra that has been going the rounds for something like two years now had even begun to worry Roy Wood a bit, let alone the Move fans who have been patiently waiting all that time. And the only thing that stands in the way of the new outfit going on the road almost immediately is the continuing search for three cellists.

Roy Wood was in town the other day and he took time off from a busy schedule to meet me and discuss the almost legendary ELO, his plans for it, the conception of the whole idea and what the Move has meant to him.

He admitted early on in our chat that the Move are finished now as far as personal appearances go, but added that for contract reasons there will still be some more Move records.

The Move's career has been fraught with problems, including a legal run-in with Harold Wilson and personal disputes. Roy cast his mind back to the group's beginning and ran through the five years to the point of launching the ELO.

"We got together from different Birmingham groups and were dragged from the depths of despair by Tony Secunda," he recalled as he sat with his wife, sipping rum and orange. "We got quite a reputation before we even signed a recording contract — we had a residency at the Marquee (London) playing good music, I think, with the emphasis on vocal harmony — and we had a set of fans who came to see us each week.

"Tony came up with the idea of smashing TV sets, which I think was a turning point in our career. We found that that was the only way of getting people to listen to our music at the time."

The group signed with Deram, at which time Roy had been writing songs for his own amusement for some time. Although the Move needed a single out, he wasn't that confident in his own writing talent, but Tony encouraged him and out came "Night Of Fear."

"That's where we veered off onto another course, really," Roy continued. "Then we did 'I Can Hear The Grass Grow' and we got described as a pop group instead of an underground group. As groups got heavier we got the taste of a pop group. A bit later, though, people in the band got cheesed off and wanted to do heavier stuff. Our records weren't any reflection of our stage performance.

"We had all the thing with the Prime Minister, which again was the idea of Tony Secunda. We lost all our royalties off the record through that case, and I probably lost more than anybody, having written it."

One of the best-ever pop records was then released by the Move — "Fire Brigade." Roy describes it as "commercial rock and roll" and admits that he was "quite pleased with it." But at that stage, Ace Kefford left "because we didn't get on very well."

"That's when we tried to get into the heavier thing and I wrote 'Wild Tiger Woman' which was probably a bit before its time and was a bit of a flop," Roy recalled. "Trevor had moved onto bass, then we did 'Blackberry Way,' which was probably the most commercial song that I liked. The reason I liked it was it reminded me of an old 1914-18 war song, with all the soldiers waving goodbye to their wives and that.

"Trevor wasn't seeing eye-to-eye with Charlie who was only in it for the business, really, and Trevor had been mixing with people like Steve Winwood and staying with him. About that time I felt the same way as Trevor and I had thought about leaving, but it was difficult for me to give up the security of the band."

Trevor left to be replaced by Rick Price who was "a very good heavy singer" and "a very nice bloke, which was the most important thing at the time because we'd had so much animosity in the band before.

"The band that Rick had been in before was a cabaret band, and Charlie would have been happier doing that — they both had a lot of influence on each other," Rov revealed.

"We had signed with Peter Walsh, who was a cabaret-type manager with the Tremeloes and Marmalade and people like that, so after speaking in depth with Charlie, Peter decided to try us in cabaret. It was like a 'Clean Up The Move' campaign after all the adverse publicity we'd had, and we were finding it very difficult to get work.

"But can you imagine me in cabaret? After two weeks I was getting cheesed off to death and we weren't getting across anyway. It was Charlie up there in the spotlight and us as a sort of backing group behind the amps.

"Charlie and I were getting ratty towards each other and there were a lot of sort of ratty digs on stage. I'd get comments like 'Where's your handbag?' from the audience and Charlie would play on that and in the end we weren't speaking to each other.

"In the end it got so strained that Charlie said 'That's it' and he told the roadies to take his gear to his house, but we took it with a pinch of salt because he must have said he was leaving 10 times before that, but that was it."

Roy had been friends with Jeff Lynne for a few years, Jeff having played in Roy's old group, the Idle Race, and Jeff eventually joined the Move.

"The only reason Jeff joined was to be under the same roof as me — because we'd had the idea of the Electric Light Orchestra since 'Fire Brigade.' The sort of songs I was writing then couldn't be done properly with just three guitars and drums. I thought, 'if I'm going to be writing this sort of stuff, wouldn't it be nice to reproduce it on stage?'"

Unfortunately for Roy, existing contracts prevented him from going straight into the business of the ELO. He had Jeff with him all along the line but it just couldn't be done. So why all the talk about the ELO so long ago?

"We didn't want the Press to know about it so soon, and we got a lot of knocks like 'It is a myth?' We started recording a Move album, and Jeff had this song that was meant to be for the Move, but in the meantime I'd developed an interest in the cello and one day when Bev went home on the train from a recording session Jeff and I had a bit of spare time so we tried it with the cello.

"I ended up putting six cellos on it. . . . I was playing cello more aggressive, like a guitar. That was 18 months ago.

"Oh, just before that Charlie had left, and I had written 'Brontosaurus' and we had to have some sort of front man. Everyone was pointing at me, but I didn't think I could do it because I'd always been the song-writer standing beside my amp. I wrote it because it was an easy song and eventually I designed the gear to go with it and I painted my face in triangles. But I didn't think I'd have the courage to go on stage and do it. We did 'Disco 2' and I got a few drinks down me and went on leaping about like a maniac. It was more surprising to me than the band that I did it, and I felt really embarrassed. I persuaded myself to do it a couple more times and once I'd got over it I was okay."

But, conversely, once Roy had got this new-found confidence in himself, it was also leading to the end of the Move as a touring band.

As he says now: "We've packed up going on the road because we were playing all over the country and we'd have a couple of supporting bands and they were playing the same sort of stuff, and they'd have a little guitarist who'd never been heard of and he was going down great and we thought 'What's the point of trying to compete all the time?'"

So the Move decided to pack it in, which could be construed as being a defeatist attitude, but with the ELO lurking up on the horizon Roy thought this might be just the right time to concentrate primarily on his new child.

But just how hard is it to get something entirely new going?

Roy: "You wouldn't believe how incredibly difficult it is to get something like that on the road. We've been through three sets of string players — we want people who aren't just in it for the money. It's the initial risk they're not prepared to take. We've been lucky enough to find a French horn player who's brilliant and who also plays the harpsicord and was in a group playing Hammond organ. And we've found a great violinist who used to sleep in the park in Birmingham."

Just what will the ELO be?

"It'll be an amalgamation of my material and Jeff's material, but played symphonically."

I put it to Roy that some time ago my dear beloved Nice had tried to put a group with an orchestra and that more recently Deep Purple had tried to do the same thing, so why did he think he could succeed where the others had failed to achieve total success?

"The reason they have encountered pitfalls is that there was the group on one side of the stage and the orchestra on the other and they've not been one whole thing," he replied. A statement that I know Jon Lord would agree with.

"If we could find three cellists tomorrow we'd be out on the road within a month. We seriously considered using tapes on the road but it wouldn't be the same thing," Roy pointed out with emphasis.

Doesn't Roy think, though, that by scrubbing the Move completely he will be in some way upsetting the group's fans who, after all, have been responsible for their success off and on since the mid-sixties?

He was quite convinced when he told me: "The Move followers will be ELO followers when it starts if they are dedicated Move followers. We've been the Move for five years now, but I think it's come to the point where we and the public are starting to get fed up with it.

"I have no regrets about what we've done. We needed the Move as a vehicle."

WHY HUTCHINGS WILL QUIT SPAN

THE ANNOUNCEMENT was made this week: Tyger Hutchings will leave Steeleye Span at the end of November. "The music will definitely change," Tim Hart told me, "although not desperately. I mean, we're not suddenly going to go Grand Funk or anything like that. We will just move off in a slightly different musical direction.

"We won't do a big turnabout. We are just going to progress a bit. When we get the new member we will progress in three months more than we would in a year if we stayed with the present line-up. It will be much more satisfying."

Since their second album, "Please To See The King," Span have built up a strong following. They've toured with Jethro and on their own, and now have a third album due out which Hart regards as better than the second.

In many ways, Span succeeded in being a folk super-group where Fotheringay failed. Five individual musicians — Hart, Martin Carthy, Hutchings, Peter Knight and Maddy Prior amalgamated their highly praised talents and played traditional folk, with a strong electric rock element.

Hutchings already has plans for his own group, and hopes of doing an album of Morris dance music. He left a prominent career with Fairport to concentrate on traditional style playing — but it didn't mark the end to that band, so likely as not it will not sound the death knell to Steeleye.

Explaining the split Hart said: "This sort of thing happens to any musician. You get into a band and you work with them for so long, and then if the band's not moving in your direction you feel restricted and the best thing is to get out.

"You're just sort of becoming mechanical, and you're doing what the others tell you to do, and it's not really any good for you.

"Initially with Fairport Tyger was quite happy, then as the band's music progressed Tyger didn't progress in the same direction. So he left them, and it's the same with us.

"He was very happy at the beginning, but now he wasn't very happy with our our direction and he wanted to do something different. We've known he was going to leave for quite some time. It's not an angry split, it's very amicable."

Hart said they will now bring in another musician. It's yet to be decided whether he'll be multi-instrumentalist or a bass player.

"I don't know if we will go off the road for a while. It depends who we get in and how long it takes to work them in. We're practising next week, and we have a bass player coming along. We'll sort of talk about it and decide what we're going to do.

LEFT: Tigger Hutchings — dissatisfied with their direction. ABOVE: Tim Hart — "There'll be some changes."

"If we just get a bass player, it shouldn't take too long to work out a new repertoire. But if we get another instrumentalist, it'll take a lot longer. We'll still do a lot of our old numbers, because we'd be alienating the audience if we didn't."

While they recorded their third album, Tyger was still very much with them. Expanded Hart: "The band still is really together. Tyger's leaving hasn't affected anything like that. We're very loose in that way because we're solo performers who have come together to form a band.

"If somebody leaves, somebody leaves; it's as simple as that. You don't get het-up about it. Certainly with the first band (first edition of Steeleye) the vibes were so bad that somebody had to leave.

"I would rather Tyger went in a different direction than became totally bored. Nobody wants to stay with a band they're not happy with. It fouls the band up, and fouls them up as well."

Hart, has long regarded albums as a part of his musical history, and the last album and this one have captured Steeleye's stage act on record. Hutchings is part of that history.

"Some people may think, he's only the bass player, he doesn't make that much difference. But we all play very equal parts."

The album took one-and-a-half weeks to record, off and on, at Sounds Techniques — where Hart says the band are very relaxed and at home. Perhaps it will be their most important to date, illustrating what they were like with Tyger in the annals of folk.

Said Hart of the album: "We're not trying to do anything specific — it's just songs we do on stage, and one that we don't do yet on stage. We've not gone into any specific projects.

"There is not as much variety as there is in our stage act. At the time of recording we only had one unaccompanied number that we wanted to record, and for some obscure reason it didn't work . . . it was a shanty called 'General Taylor,' which we recorded and listened to the playback. A couple of days later decided we didn't like it, and so dropped it altogether.

"So there are no unaccompanied tracks."

Rumours have it that this album has had advance orders of 40,000. If true, this shows the great success the band have now achieved.

Hart: "We were happy with the second album at the time, but this new one is a lot better. We're a lot more together and the music is more advanced.

"We multi-tracked a few things," continued Hart, "and we stuck on a few things to stretch it out, because on stage a number doesn't have to build up that much. On a record you must develop the number as it goes along, otherwise it becomes boring."

As I said, all their material is traditional, and their current single "Rave On" was something quite out of their usual mode. It only came about because of the pressure enforced by public demand. On the album, it would have been out of context.

"We've not actually gone out to the market," said Hart. "but by playing on the electric field the fees are much greater and on the folk scene you just can't afford to have a five-piece band. It's not a viable proposition. So basically it's just we play together and play the music that happens to come out, and we're lucky that people liked it.

"There wasn't any specific missionary aspect or musical direction we went in.

"One of the things you do with an album is give somebody a gig to play at home" — hence the reason for recording the stage act, "this is why people go and see you and they go and buy your album. They definitely want to have what they heard that evening."

By TONY STEWART

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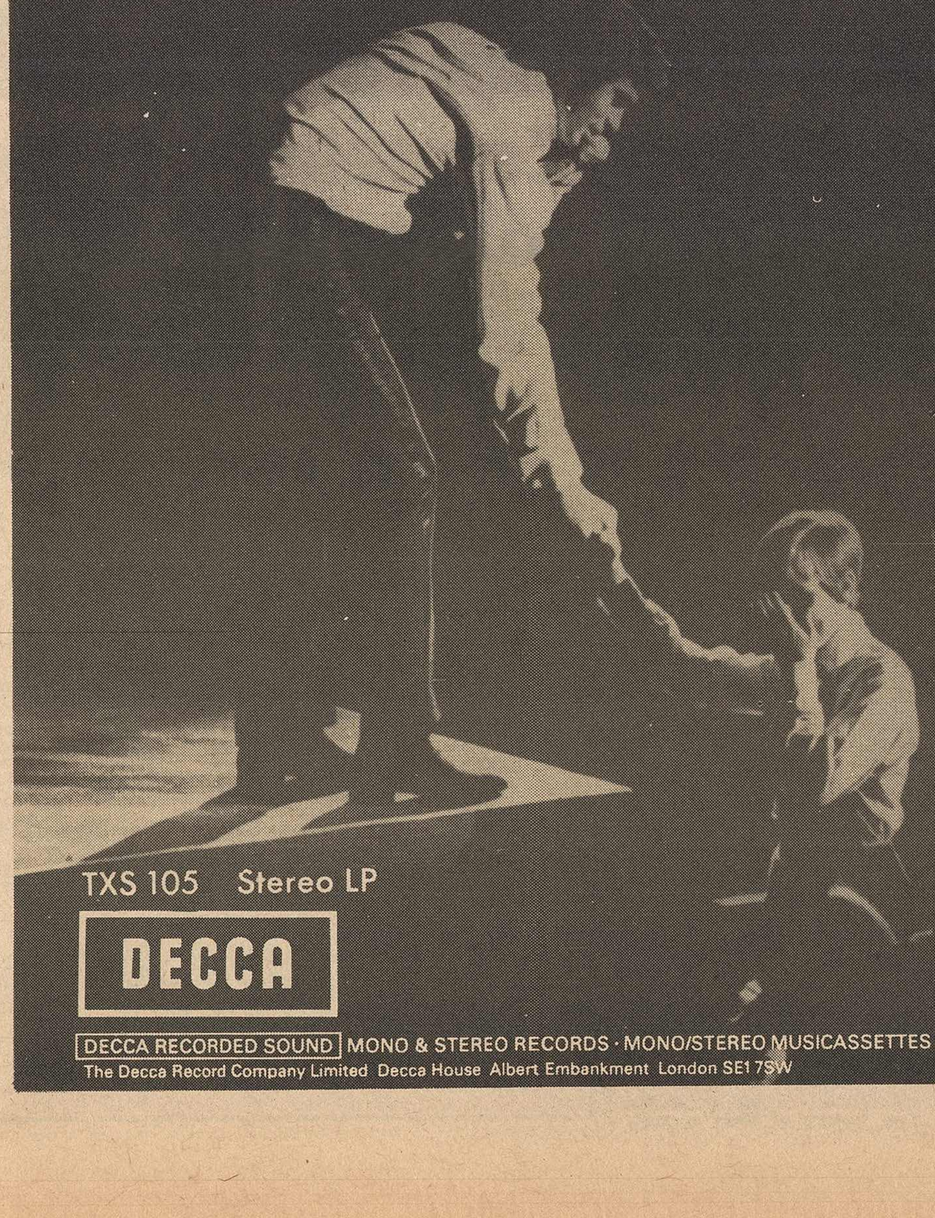

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Joan Baez

THE PRICE OF PEACE

By ANDY GRAY

JOAN BAEZ: "Gandhi's statement is essential to the non-violent soldier."

"YOU gotta suffer to sing the blues," is the theme of many songs. Joan Baez has done her quota of suffering during her 30 years, but mostly it has been suffering not from self-pity, but from pity for others.

As Joan has not been available for interview since the Isle of Wight Festival two Augusts ago, when her radiant smile and charming disposition won everyone over, I got to know her a bit better from her "Intimate Journal," currently available in paperback form on the Panther label, priced 30p, and titled "Daybreak."

It's a fascinating book, which you can start almost anywhere because it is not in sequence. Indeed, she splits up reality with dreams (and what interesting dreams she has). It is beautifully frank and from her observations on her varied life, we get a picture of a very aware young lady, who has not only put her money where the good thoughts lie, but got herself in prison twice for standing up for those thoughts.

She is a champion of the civil rights movement and has been since the early '60s, after gaining her initial fame at the Newport Folk Festivals of 1959 and '60. In particular she is anti-war, anti-draft, anti-violence of any kind.

She dedicates her "Daybreak" to "the men who find themselves facing imprisonment for resisting the draft," and writes mostly about what is wrong with the world in a matter-of-fact way. Her singing career isn't discussed at all, with the exception of an admission that when she was in primary school she loved the Sons of the Pioneers and Tex Ritter and Frankie Laine belting out "Last Night I Heard The Wild Goose Cry." She was crazy about fast vibratos.

Her most interesting chapters are about Santa Rita women's prison, about meditation, about Ira Sandperls, and about Perkins Institute for the Blind, where she taught in the kindergarten.

For her protest marches against the draft and Vietnam, she was sent to prison. With her went her mother and sister Mimi. Joan was a thorn in the side of the American Establishment, running the Institute for Non-Violence in the Carmel Valley in California, and her answers to questions made it all the more clear that authority had to punish her with prison in the hope of discounting her and her cause, but probably strengthening it instead.

When asked: "I believe I should defend America . . . don't you believe in self-defence?" she replied: "No, that's how the Mafia got started. A little band of people who got together to protect the peasants. I'll take Gandhi's non-violent resistance."

Her experiments in resistence to non-violence were to say NO to the nation-state, NO to war taxes, NO to the draft, NO to killing in general and YES to the brotherhood of man. And so she landed up in Santa Rita jail.

One chapter is entirely quotes by inmates of the jail, who are mostly coloured women. Joan drew pictures of most of them and it became fashionable to pose for her. "Is this my good side?" they'd ask.

Joan became popular. ". . . They tol' us you was a bunch of hippies an' weirds and communists, and they wanted to keep us separate so's you wouldn't pervert us. . . ." and "You OK, baby. You got more soul than I thought . . ." were two quotes. Some of the longer conversations tell a great deal about prison life, and in another chapter, in a letter to a friend outside, Joan told of what happened to a girl who couldn't stand the pressure and flipped.

She ripped the toilet off the wall with her bare hands and smashed it to pieces, etc. And how they dealt with her after she knocked down her wardresses. It was this side of life that depressed Joan, and the fact that the history book for 1967, when "Daybreak" was written, might be described as ". . . men had reached a peak of insanity . . . Between 1914 and 1960, 150-million people had died as a result of wars and violent revolutions."

After a brilliant school career, doing her Professor of Physics father proud, she took charge of seven children at the Perkins Institute for the Blind, but was soon disillusioned by the seemingly callousness of the other teachers of long standing.

She lasted only two months, but in that time she learnt a lot from Little Archie, who had eight eye operations before the age of six and who nobody but Joan seemed to care about; Lila, who had polio; Ming Lo who couldn't walk; and Cindy, who walked on the water leaves.

Joan tells their stories with great tenderness.

She devotes a chapter each to her father and mother, and although she has a great love and respect for them, probably the greatest impression on her was made by Ira Sandperls, a Jewish pacifist whom she met at the age of 16 at a Quaker meeting (her father bringing his family up as Quakers).

Ira became her bearded guru, and she went on long walks with him, discussing mostly the non violent life of Gandhi, who was their hero. They also read together the Chinese philosopher Lao-tse's works. Joan started going to meetings at which Ira spoke, and got to know his wife and two children.

As Joan became more famous as a singer, he went on tour with her, preaching his non-violence to those who came to her concerts. They started the Institute for Non-Violence together and became very close. Joan admits she loved being on the road with him and how he'd come to her hotel room for breakfast and discuss the day's news.

She adds with equal frankness that, contrary to outward appearance, they had "never been in love in the conventional sense and never had an affair."

Ira's work led to the breakup of his marriage and he married again. When the book was written, Joan had not married David Harris, who was sentenced to three years in jail for organising resistance.

A fascinating chapter is devoted to meditation. Brought up as a Quaker, Joan was well used to silence, as this is a big part of their religion. Joan is a firm believer in the power of silence, considering noise as an imposition on sanity.

Silence to her is an effort to pay attention, not self-hypnosis, or analyzing or sitting in a certain position. She thinks of Gandhi's statement on meditation, as being as essential to the non-violent soldier as drill to the conventional soldier.

And she deftly states the difference between meditation and prayer: "If your mind is ever to become still, you will find that the dialogue in your mind has stopped. . . . quiet requires a state of alertness of waiting, of complete receptivity. It would be difficult to approach this state when there is still the local activity of a monologue . . . even when it is a monologue with God."

Joan has suffered quite a bit to be a leader of non-violence. She refers to only one instance in "Daybreak," when she was flying from Rome to New York. After the movie, she dialled a Motown music programme into her earphones and to relieve the pressure of long travel, started to singalong with Stevie Wonder and the Supremes. In the middle of "Stop In The Name Of Love," something hit her on the shoulder and she noticed a commotion two rows in front. She removed her earphones just in time to hear a man shout: "And if you scream we'll send you a pill . . ."

A woman beside him had sent the stewardess to summon her ,to be told she had a headache and they didn't want her singing. But behind the animosity, Joan found after confronting the couple and asking why he had thrown a coin at her, was the final statement of the man: "Well, you're very pacifistic, aren't you. Very Pacifistic." It wasn't her singing, but her belief that had been bothering them.

Joan Baez emerges from "Daybreak" as a very nice person to know, whether you agree entirely with non-violence or not. And I'm sure when she comes here soon, a lot of people are going to show her how much they love her.

New Sounds

PHILIPS

Dave Dee
Swingy 6006 180

Jigsaw
Keeping my head above water 6006 182

Lally Stott
Father Christmas
(Please remember me) 6025 045

The Syd Lawrence Orchestra
Moonlight Serenade
Evening Serenade
Pennsylvania 6-5000 Maxi Single 6006 172

Tom T. Hall
The year that Clayton Delaney died 6052 091

James Royal
Carolina 6151 002

PHILIPS
mercury
CARNABY

FRONT ROW REVIEW

Zeppelin circus roars into town

CHRISTMAS CAME a few weeks earlier this year for approximately 20,000 rock fans when the Circus came to town last weekend. With all the fun 'n' thrills of the real thing, Led Zeppelin's travellin' Electric Magic Show pitched its Big Top within the echoey shell of Wembley's Empire Pool.

The close-on six-hour soiree-that I attended on Saturday had all the right ingredients for an enjoyable day's outing.

Yes folks, it was all happening . . . A daring trapeze; performing piggies attired in policemen's helmets, one of which publicly disgraced itself; plate spinning extraordinare; airborne trampoline antics, and "Me Lords, Ladies annnnnn Gentlemen, presenting in the centre ring LED ZEPPELIN" (cheers). The only thing missing were the red-nosed clowns, though I did spy a few congregating around the bar.

So with balloons and bunting flying Bronco did the warm-up spot while the auditorium filled up. But it was Stone The Crows who got things moving with one of their best ever sets.

Maggie Bell came striding on stage like a flamenco dancer on her first visit to a discotheque . . . she was dynamic as were the rest of the Crows and the Dundee horns — who joined in for their grand slam finale which resulted in much leaping about and a well-deserved encore.

From here on in, Maggie Bell ranks alongside of the great female rock / blues / soul shouters.

Don't Judge Zeppelin, or for that matter any band, by what you read. Judge them by what you see and hear.

Obviously a little nervous, Zeppelin kicked off with 'Immigrant Song' and slowly built varying degrees of climax in their 167-minute spot. Their programme proved to be a living history of their success, ranging from 'Communication Breakdown', 'Since I've Been Loving You' and selections from their excellent new album, most notable being 'Black Dog', 'Rock'n'Roll' and an interlude of acoustic numbers highlighted by the excellent 'Goin' To California' and 'Stairway To Heaven'.

At times looking somewhat over-awed by the sense of occasion, Robert Plant proved that he hasn't had his senses or his delivery dulled since attaining the position Zep now enjoy on both sides of the Atlantic.

There are those among us who feel that perhaps Zep have lost some of the hunger and excitement that was present in their formative years. This isn't a success of resting on any laurels, for any band worth their salt must mature, smooth out initial roughness and become a more flexible unit. This is just a part of natural evolution. Too many people dwell on nostalgia or their own fantasies, not reality.

I agree that nearly three hours is a long time for any band to play, but Zep have enough appeal and talent to sustain one's interest for most of the time. When towards the end of their gargantuan performance they thundered into the electric rock anthem, "Whole Lotta Love," the assembled multitude were in there with them. Neither side had lost their stamina.

It's still a great sight to see an audience on their feet leaping about, and as the band played on with such oldies as "Hello Mary Lou" and "Mess Of Blues" before returning to the main theme, the communications gap had been bridged and held firm. But then isn't that what the true essence of rock 'n' roll is all about . . . anyway. ROY CARR.

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SINGLES NME TOP 30 ALBUMS

LAST WEEK	THIS WEEK	(Week ending Wednesday, 24th November, 1971)	WEEKS IN CHART	HIGHEST POSITION
1	1	COS I LUV YOU ..... Slade (Polydor)	4	1
4	2	JOHNNY REGGAE ..... Piglets (Bell)	4	2
7	3	GYPSIES, TRAMPS, THIEVES ..... Cher (MCA)	4	3
2	4	I WILL RETURN ..... Springwater (Polydor)	5	2
3	5	TILL ..... Tom Jones (Decca)	7	3
16	6	JEEPSTER ..... T. Rex (Fly)	2	6
9	7	BANKS OF THE OHIO ..... Olivia Newton-John (Pye)	5	7
18	8	ERNIE ..... Benny Hill (Columbia)	3	8
5	9	MAGGIE MAY ..... Rod Stewart (Mercury)	13	1
13	10	RUN BABY RUN ..... Newbeats (London)	4	10
6	11	TIRED OF BEING ALONE ..... Al Green (London)	6	3
17	12	SURRENDER ..... Diana Ross (Tamla Motown)	5	12
●	13	TOKOLOSHE MAN ..... John Kongos (Fly)	1	13
10	14	THE NIGHT THEY DROVE OLD DIXIE DOWN ..... Joan Baez (Vanguard)	8	6
14	15	LOOK AROUND ..... Vince Hill (Columbia)	5	14
8	16	WITCH QUEEN OF NEW ORLEANS ..... Redbone (Epic)	9	2
11	17	SIMPLE GAME ..... Four Tops (Tamla Motown)	9	3
24	18	ACTION ..... The Who (Track)	5	18
12	19	SULTANA ..... Titanic (CBS)	9	4
19	20	SUPERSTAR ..... Carpenters (A & M)	10	16
25	21	CHINATOWN ..... The Move (Harvest)	5	21
15	22	BRANDY ..... Scott English (Horse)	7	12
●	23	SING A SONG OF FREEDOM ..... Cliff Richard (Columbia)	1	23
20	24	FOR ALL WE KNOW ..... Shirley Bassey (United Artists)	12	4
●	25	SOMETHING TELLS ME ..... Cilla Black (Parlophone)	1	25
26	26	YOU'VE GOT TO HAVE LOVE IN YOUR HEART ..... Supremes & Four Tops (Tamla Motown)	2	26
27	27	BURUNDI BLACK .... Burundi Steiphenson Black (Barclay)	5	24
22	28	KEEP ON DANCING ..... Bay City Rollers (Bell)	10	14
●	29	IS THIS THE WAY TO AMARILLO ..... Tony Christie (MCA)	1	29
21	30	SPANISH HARLEM ..... Aretha Franklin (Atlantic)	8	11

LAST WEEK	THIS WEEK	(Week ending Wednesday, 24th November, 1971)	WEEKS IN CHART	HIGHEST POSITION
2	1	IMAGINE ..... John Lennon (Apple)	6	1
1	2	EVERY PICTURE TELLS A STORY .... Rod Stewart (Philips)	19	1
5	3	ELECTRIC WARRIOR ..... T. Rex (Fly)	9	3
4	4	TAPESTRY ..... Carole King (A & M)	17	1
12	5	MEDDLE ..... Pink Floyd (Starline)	3	5
8	6	SANTANA 3 ..... Santana (CBS)	4	6
14	7	ZOSO ..... Led Zeppelin (Atlantic)	2	7
3	8	MOTOWN CHARTBUSTERS VOL. 6 ..... (Tamla Motown)	7	2
7	9	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (CBS)	94	1
6	10	TEASER & THE FIRECAT ..... Cat Stevens (Island)	9	6
20	11	ISLE OF WIGHT FESTIVAL 1970 .... Jimi Hendrix (Polydor)	3	11
22	12	TOP OF THE POPS No. 20 .... Various Artists (Hallmark)	3	12
●	13	PICTURES AT AN EXHIBITION ..... Emerson, Lake & Palmer (Island)	1	13
26	14	FEARLESS ..... Family (Reprise)	3	14
19	15	FRAGILE ..... Yes (Atlantic)	2	15
11	16	FOG ON THE TYNE ..... Lindisfarne (Charisma)	4	11
10	17	WHO'S NEXT ..... The Who (Polydor)	13	3
15	18	FIREBALL ..... Deep Purple (Harvest)	12	3
9	19	MUD SLIDE SLIM ..... James Taylor (Warner Bros.)	27	7
13	20	CARPENTERS ..... (A & M)	8	11
●	21	THIS IS POURCEL ..... Frank Pourcel (Studio Two)	1	21
●	22	SURF'S UP ..... Beach Boys (Stateside)	1	22
16	23	YOUR WORLD OF 100 BEST TUNES VOL. II ..... Various Artists (Decca)	7	16
29	24	I'M STILL WAITING ..... Diana Ross (Tamla Motown)	9	10
24	25	TOM JONES AT CAESAR'S PALACE, LAS VEGAS ..... Tom Jones (Decca)	2	24
23	26	IN SEARCH OF SPACE ..... Hawkwind (U.A)	3	23
18	27	HOT HITS SEVEN ..... Various Artists (M F P)	5	12
27	28	YOUR WORLD OF 100 BEST TUNES VOL. I ..... Various Artists (Decca)	6	17
17	29	PILGRIMAGE ..... Wishbone Ash (MCA)	7	12
30	30	CURVED AIR ..... (Warner Bros.)	9	12

SINGLES U.S. TOP 30 ALBUMS

LAST WEEK	THIS WEEK	(Tuesday, 23rd November, 1971)
6	1	FAMILY AFFAIR ..... Sly & Family Stone
1	2	THEME FROM SHAFT ..... Isaac Hayes
2	3	IMAGINE ..... John Lennon
3	4	GYPSYS, TRAMPS & THIEVES ..... Cher
7	5	BABY I'M A WANT YOU ..... Bread
5	6	HAVE YOU SEEN HER ..... Chi-Lites
9	7	GOT TO BE THERE ..... Michael Jackson
8	8	TWO DIVIDED BY LOVE ..... Grass Roots
4	9	PEACE TRAIN ..... Cat Stevens
11	10	EVERYBODY'S EVERYTHING ..... Santana
13	11	ROCK STEADY ..... Aretha Franklin
18	12	CHERISH ..... David Cassidy
14	13	QUESTIONS 67 & 68 ..... Chicago
12	14	EASY LOVING ..... Freddie Hart
22	15	THE DESIDERATA ..... Les Crane
20	16	SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) ..... Temptations
10	17	INNER CITY BLUES ..... Marvin Gaye
19	18	ONE TIN SOLDIER ..... Coven
31	19	AN OLD FASHIONED LOVE SONG ..... Three Dog Night
15	20	YO-YO ..... Osmond Bros.
33	21	SCORPIO ..... Dennis Coffey
27	22	ALL I EVER NEED IS YOU ..... Sonny & Cher
16	23	MAGGIE MAY ..... Rod Stewart
29	24	RESPECT YOURSELF ..... Staple Singers
41	25	BRAND NEW KEY ..... Melanie
17	26	I'VE FOUND SOMEONE OF MY OWN ..... Free Movement
34	27	STONES ..... Neil Diamond
28	28	I'D LOVE TO CHANGE THE WORLD ..... Ten Years After
35	29	WILD NIGHT ..... Van Morrison
21	30	NEVER MY LOVE ..... 5th Dimension

Courtesy "Cash Box"

LAST WEEK	THIS WEEK	(Tuesday 23rd November, 1971)
1	1	THE NEW SANTANA ..... Santana
2	2	SHAFT ..... Original Soundtrack
3	3	TEASER AND THE FIRECAT ..... Cat Stevens
4	4	IMAGINE ..... John Lennon
9	5	THERE'S A RIOT GOIN' ON ..... Sly & the Family Stone
5	6	EVERY PICTURE TELLS A STORY ..... Rod Stewart
14	7	CHICAGO AT CARNEGIE HALL ..... Chicago
6	8	TAPESTRY ..... Carole King
10	9	HARMONY ..... Three Dog Night
7	10	CARPENTERS ..... Carpenters
8	11	EVERY GOOD BOY DESERVES FAVOUR ..... Moody Blues
11	12	WHO'S NEXT ..... The Who
12	13	RAM ..... Paul & Linda McCartney
13	14	BARK ..... Jefferson Airplane
16	15	RAINBOW BRIDGE ..... Jimi Hendrix
15	16	JESUS CHRIST SUPERSTAR ..... Various Artists
23	17	CHER ..... Cher
31	18	TO YOU WITH LOVE ..... Donny Osmond
20	19	SOUND MAGAZINE ..... Partridge Family
18	20	GOIN' BACK TO INDIANA ..... Jackson Five
40	21	MEATY BEATY BIG AND BOUNCY ..... The Who
21	22	MASTER OF REALITY ..... Black Sabbath
25	23	ROCKIN' THE FILLMORE ..... Humble Pie
30	24	GIVE MORE POWER TO THE PEOPLE ..... Chi-Lites
17	25	CAHOOTS ..... The Band
27	26	WHAT'S GOING ON ..... Marvin Gaye
19	27	BLESSED ARE ..... Joan Baez
26	28	BARBRA JOAN STREISAND ..... Barbra Streisand
22	29	WELCOME TO THE CANTEEN ..... Traffic
46	30	STONES ..... Neil Diamond

Courtesy "Cash Box"

FIVE YEARS AGO...

TOP TEN 1966
Week Ending November 26, 1966

Last Week	This Week	
1	1	GOOD VIBRATIONS Beach Boys (Capitol)
7	2	GREEN GREEN GRASS OF HOME Tom Jones (Decca)
2	3	GIMME SOME LOVING Spencer Davis Group (Fontana)
3	4	SEMI-DETACHED SUBURBAN MR JAMES Manfred Mann (Fontana)
4	5	REACH OUT I'LL BE THERE Four Tops (Tamla-Motown)
9	6	WHAT WOULD I BE Val Doonican (Decca)
10	7	HOLY COW ..... Lee Dorsey (Stateside)
6	8	HIGH TIME ..... Paul Jones (HMV)
20	9	MY MIND'S EYE ... Small Faces (Decca)
5	10	STOP STOP STOP ... Hollies (Parlophone)

TEN YEARS AGO...

TOP TEN 1961
Week Ending November 24, 1961

Last Week	This Week	
1	1	HIS LATEST FLAME Elvis Presley (RCA)
2	2	TAKE GOOD CARE OF MY BABY Bobby Vee (London)
9	3	TOWER OF STRENGTH Frankie Vaughan (Philips)
3	4	BIG BAD JOHN ... Jimmy Dean (Philips)
4	5	WALKIN' BACK TO HAPPINESS Helen Shapiro (Columbia)
10	6	MOON RIVER ..... Danny Williams (HMV)
5	7	THE TIME HAS COME Adam Faith (Parlophone)
8	8	TAKE FIVE ..... Dave Brubeck (Fontana)
14	9	THE SAVAGE ..... Shadows (Columbia)
6	10	GIRL IN YOUR ARMS Cliff Richard (Columbia)

FIFTEEN YEARS AGO...

TOP TEN 1956
Week Ending November 23, 1956

Last Week	This Week	
1	1	JUST WALKING IN THE RAIN Johnnie Ray (Philips)
2	2	WOMAN IN LOVE Frankie Laine (Philips)
3	3	HOUND DOG ..... Elvis Presley (HMV)
4	4	MORE ..... Jimmy Young (Decca)
9	4	GREEN DOOR Frankie Vaughan (Philips)
4	6	MY PRAYER ..... Platters (Mercury)
15	6	WHEN MEXICO GAVE UP THE RUMBA Mitchell Torok (Brunswick)
6	8	RIP IT UP Bill Haley Comets (Brunswick)
15	9	BLUE MOON ..... Elvis Presley (HMV)
12	10	ST. THERESA OF THE ROSES Malcolm Vaughan (HMV)

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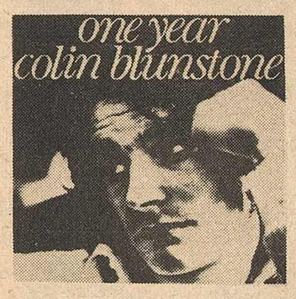

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SINGLES BY DEREK JOHNSON

Tipped for the Charts

Melanie

Brand New Key (Buddah).

ALTHOUGH MELANIE is capable of delivering the most potent and intense material with utmost effect, her recent releases have all been light-hearted and flippant. Her last disc "Alexander Beetle" was good fun, but I never expected it to be a hit, as its appeal was directed too narrowly at the very young.

This is another novelty song — about a girl who shuns driving a sports car in favour of zooming around on roller skates — but this time it's aimed at a wider market, because there's also a romance angle.

It's jaunty and lively, with a bouncy beat and a catchy hook chorus, and there's a male group singing along in the refrain. It's the sort of song that only Melanie could get away with — and she does so with charm and expertise. An extremely entertaining exercise, particularly suited to the coming season — and with Melanie soon to promote it on "Top Of The Pops," it should be a winner.

Elvis Presley

I Just Can't Help Believin' (RCA).

COMES from Presley's "That's The Way It Is" album, recorded live in Las Vegas, and the audience reaction creates supercharged atmosphere.

Since that spate of terrible soundtrack songs which RCA were releasing a few years back, we've had a string of studio-recorded numbers from Elvis. These have given him a new lease of life in the chart — yet even so, due to somewhat stodgy arrangements, most of them have managed to sound rather dated.

So it's ironical that we should have to wait for a live recording before getting a really contemporary sound.

This is a rhythmic ballad penned by the Mann-Weil team, enhanced by a captivating lilt that's slightly Latin flavoured. A fine performance by the King, supported by the Imperials and the Sweet Inspirations, plus a rasping brass section.

Many fans will already possess the LP, but it's still a good enough track to stand on its own feet.

Middle of the Road

Soley Soley (RCA).

THE GLASGOW group with a disc that was written by a Spaniard, arranged and produced by Italians, and exudes the typical manufactured sound of America's Tin Pan Alley.

It's a sunny, summery song and — since no other explanation is offered — I can only imagine that the title is a colloquial derivation from the continental "sol" or "soleil" (meaning "sun"). So all things considered, quite a cosmopolitan record!

A thoroughly predictable offering, which could be titled "Chirpy Chirpy Meets Tweele Dee"!

Its very simplicity makes it extremely catchy. You couldn't get more middle of the road than this infectious teenybopper item, which is bound to be another hit.

MELANIE: wider appeal

Judy Collins

Open The Door (Elektra).

ANOTHER very good song from Judy — a philosophic ditty with a jaunty bounce beat. Expressively and warmly handled, it has a particularly strong hook chorus, and I reckon it's destined to become something of a Collins standard.

The beat intensifies as the routine progresses, and the backing choir make their presence felt with increasing vigour until they're singing along in revivalist style. At any other time of the year, I'd tip this for a hit without any worry — but right now, I'm just a bit concerned that it might get overlooked in the pre-Christmas panic.

Even so, it's such a darned good record that I'm sticking my neck out!

Aretha

ARETHA FRANKLIN: Rock Steady (Atlantic).

ARETHA'S follow-up to her successful revival of "Spanish Harlem" is one of her own compositions. Now, we have seen in the past that —despite her superb talents as an artist — Aretha is not the world's greatest songwriter. In fact, I often wonder why performers of her calibre will persist in indulging in this composing whim, when they'd do far better to leave that side of the business to those with more specialist experience.

However, Aretha — as a singer — does have that magical flair for making something out of nothing, and that's precisely what she does here.

The title virtually speaks for itself — a funky grooving item, nothing more than a repetitive riff. But with Aretha's inspired outpourings, coupled with spirited chanting from a girl group and a punch-packed brass backing, it becomes compelling.

Outsiders' treble

PEOPLE

In Ancient Times (Deram).

SOME YEARS ago, Tony Hall was involved in launching Procol Harum's "Whiter Shade Of Pale." Now he returns to the same label, this time as producer, with a quite startling adaptation of the well-loved hymn "Jerusalem."

People are a coloured group and they're supported by a 35-piece orchestra. The outcome is a fusion of funky beat, semi-classical orchestral scoring and inspired gospel-type vocal that builds to a tremendous climax.

Now, I'm not suggesting that this is going to do a Procol Harum — I don't think it's quite so potent — but it is sufficiently different and arresting to make folk sit up and take notice. And maybe fork out 50p!

CHRIS NEAL

CHRIS NEAL: Blame It All On Eve (Fly).

CHRIS has been working in the recording studio's control room for several years, and now he moves to the other side of the glass to perform one of his own songs. And very commerical it is, too.

Dual tracked, it's a thumping ballad with a steady beat and a swirling orchestral backing. The lyrics are novel and amusing, and there's a rousing and lusty sing-along chorus that's so catchy, you're absolutely compelled to join in. I've a sneaking feeling this could make its presence felt.

ED WELCH

ED WELCH: It Ain't Easy (United Artists).

I RAVED about Ed's debut single "Clowns," though I didn't tip it. This is another very good single, and I think it's slightly more commercial than the last, so this time I give it a definite chance.

It's a beaty ballad, with tambourine and handclaps accommpanying the thump beat, plus imaginatively scored strings. Ed dual-backs the lyric, with choral support — and it's one of those songs that register instantly. I found myself singing along after hearing only the first few bars!

In with a chance

BARRY RYAN

BARRY RYAN: Can't Let You Go (Polydor).

WE HAVEN'T heard much of Barry for some long time, but now he makes his comeback with a Russ Ballard song which could have a profound impact, provided he manages to secure a fair modicum of airplay and TV coverage.

In contrast to the epic-like songs he has recorded in the past, this is a rocking and rolling number with a swinging backing. It's a personable dual-tracked styling by Barry, the tune is catchy, the scoring is robust — and it's guaranteed to ensure a packed dance floor!

ISAAC HAYES

ISAAC HAYES: Theme From "Shaft" (Stax).

WRITTEN, produced and performed by Isaac Hayes, this raced to the top of the American charts and became a million-seller in a few short weeks.

Now, it doesn't follow that an American no. 1 will achieve chart status here, but it must have that little extra something that puts it in with a good chance.

It's the soundtrack score from a hard-hitting new film, featuring coloured actors, and Shaft is the name of the central character — a detective. But if you are expecting to hear Isaac singing the blues, you'll be disapointed — for this is mainly instrumental, and Isaac's principal role is as musical director.

He comes in vocally towards the end with a few biting lines, but for the most part it's dramatic, beaty and highly atmospheric big-band stuff.

***There are other versions of the movie theme by the **Ventures** on United Artists, which is almost identical to the original, but with a slightly heavier emphasis on the guitars; and by the **Chosen Few** on Song Bird, which is strictly reggae!

CARPENTERS

Merry Christmas Darling (A&M).

A MAXI-SINGLE, the other two titles being "Ticket To Ride" and "Saturday," presented in a special book-type sleeve which can be used as a Christmas card if desired. Recommended retail price is 59p. Well, those are the bare facts — and now to the song itself.

I get the impression that the Carpenters, who have recorded some pretty good songs in the past, have deliberately lowered their standards for this seasonal song. The lyric is typical of the gooey doggerel you will find in any cheap Christmas card — so trite as to be almost unbelievable from this polished duo.

Yet Karen Carpenter's approach is so professional that she almost succeeds in giving it a touch of quality. And there's quite a haunting melody, too.

BREAD

Baby I'm-A Want You (Elektra).

THE TITLE, which is something of an oddity, is a little misleading. It isn't a novelty song — it's a beautiful ballad with throbbing drums, resonant guitars and glowing strings supporting the imploring solo vocal.

Very much the same sort of mood and approach as the outfit's gorgeous "Make It With You" hit, it's one of the most delightful and melodic ballads I've heard for many weeks.

No doubt it will have to struggle in the Christmas deluge of big-name singles (sorry to keep harping on the subject, but it's a relevant point), besides which that title could be off-putting. But this is a quality disc, and I strongly commend it.

EDDIE HARDIN: Driving (Decca). The first solo single from one half of the Hardin and York duo, which he wrote, arranged, produced and performed — and you can't get more solo than that! The title couldn't be more apt, because this is a driving foot-stomping rocker, which reminds me of much of Georgie Fame's material. The solid backing is provided by Eddie on piano and organ, guitarist Ray Fenwick and drummer Tony Newman — only three of them, but the sound is full and penetrating.

STEFAN GROSSMAN: Theme from "Joe Hill" (Big T). This is Stefan's music from a new film — the main theme is on the "A" side, and the love theme "Matesa" is on the flip, and both sides are instrumental. The top side is a beaty and riveting scene-setter — with the accent on gutsy and reverberating acoustic guitar framed in an unobtrusive orchestral backing.

QUINTESSENCE: Sweet Jesus (RCA Neon). The success of the "Superstar" and "Godspell" musicals have given a new meaning to the blending of religion and pop. It's a marriage of which I have always been wary in the past, because so many pseudo-religious pop songs have been contrived to a point of sickliness. But Quintessence have been infusing a religious element into their work for three years or more, and during that time my admiration for them has grown appreciably. Simply because they believe in what they're doing! This is spiritual rock music — insistent, inspiring and meaningful.

JIMMY CLIFF: Those Good Good Old Days (Trojan). Two of the most successful styles in mainstream pop at the moment are the Tamla sound and reggae. And Jimmy has effectively blended the two. Mind you, the accent is on the insidious reggae beat — nagging and hypnotic — but the colourful instrumental scoring is very much in the Motown mould. Add to this a fascinating lyric, a hummable tune and Jimmy's distinctive interpretation, and you have a very commercial disc.
miss out in the pre-Christmas rush.

R. B. GREAVES: Paperback Writer (Atlantic). Wilson Pickett has enjoyed considerable success with soul stylings of Beatle standards, and now R. B. Greaves tries a similar approach. It's a dynamic up-beat treatment which surges along irresistably, with a thumping beat and pungent brass, plus a chanting group egging on Greaves' fervent and uplifting work-out. Exciting by any yardstick, and bound to be boosted by R.B.'s British visit next month. In view of the pre-Christmas deluge of big-name singles, I'm not tipping it — but I can't dismiss its chances completely.

KENNY BALL AND HIS JAZZMEN: When I See An Elephant Fly (Pye). Comes from Kenny's new album of songs from Walt Disney films, and is of course the familiar oldie from "Dumbo." Well, you know the sort of music in which Kenny specialises, don't you? And this is both typical and predictable.

PIONEERS: Give And Take (Trojan). Reggae has progressed in the last couple of years. No longer can groups rely on organ-dominated instrumentals, virtually all beat and no melody. The Pioneers, whose NME chart hit was very basic, obviously realise this — and they've come up with a sparkling slap-happy routine, embroidered with brass and dancing strings. There's a spirited vocal, and a pleasant tune complete with catchy hook. This is contemporary reggae — a happy disc and good of its kind. And for that the group owe a great deal to Jimmy Cliff's comoposition and production.

FLEETWOOD MAC: Albatross (Blue Horizon). Three years ago Mac scored their No 1 hit with this slow, haunting atmospheric instrumental. And Blue Horizon consider the time is ripe to re-release it. Personally, I think it's a bit premature, as existing Mac fans will own it already, and there hasn't been time for a new generation of fans to arrive on the scene.

STEPPENWOLF: For Ladies Only (Probe). The title track from Steppenwolf's latest album, this is a hard-hitting and reverberating medium-pacer. Thundering drums, swinging organ and strident guitars support the fervent solo vocal. The sound is full, penetrating and compelling — and it further demonstrates the boys' ability to dispense excitement and magnetism. Yet it never fails to be controlled and precise. But from the material aspect, I don't rate is as one of their strongest numbers, and I'm inclined to think that, at this time of the year, it's likely to get left on the sidelines.

B. B. KING: Ain't Nobody Home (Probe). This is from B. B. King's newly-released album which was recorded in London and is a magnificent example of stirring blues-soul singing. A mid-tempo set with a funky beat, it features a gospel-influenced group embellishing B.B.'s expressive styling, and a punchy orchestral backing. I don't think the song is specially outstanding and, as B.B.'s appeal is still fairly limited, I imagine sales will be restricted to his fans.

Have a few friends in for Christmas

BLUE MINK
Sunday
Regal Zonophone RZ 3041

KEN DODD
This Is Our Dance
Columbia DB 8840

MARTHA REEVES
Bless You
Tamla Motown TMG 794

BEACH BOYS
Don't Go Near The Water
Stateside SS 2194

SUPREMES & 4 TOPS
You Gotta Have Love In Your Heart
Tamla Motown TMG 793

CILLA BLACK
Something Tells Me (Something's Gonna Happen Tonight)
Parlophone R 5924

TAMS
What Kind Of Fool (Do You Think I Am)
Probe PRO 542

DEEP PURPLE
Fireball
Harvest HAR 5045

NEW WORLD
Kara Kara
Rak RAK 123

CLIFF RICHARD
Sing A Song Of Freedom
Columbia DB 8836

BENNY HILL
Ernie (The Fastest Milkman In The West)
Columbia DB 8833

CLIVE DUNN
My Lady (Nana)
Columbia DB 8831

PETER NOONE
Walnut Whirl
b/w Right On Mother
Rak RAK 121

CONGREGATION
Softly Whispering I Love You
Columbia DB 8830

MOVE
Chinatown
Harvest HAR 5043

RICHARD HARRIS
My Boy
Probe PRO 540

DIANA ROSS
Surrender
Tamla Motown TMG 792

DES O'CONNOR
For The Good Times
Columbia DB 8844

MARVIN GAYE
Save The Children
Tamla Motown TMG 796

GLEN CAMPBELL
Here We Go Again
Capitol CL 15704

VINCE HILL
Look Around (And You'll Find Me There)
Columbia DB 8804

MUMMA BEAR
Pasadena
Parlophone R 5926

ROLF HARRIS
A Ram Sam Sam
Columbia DB 8838

JACKIE TRENT
I Don't Know How To Love Him
Columbia DB 8839

CHARLIE DRAKE
Puckwudgie
Columbia DB 8829

MALCOLM ROBERTS
I Thought I Knew
Columbia DB 8842

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WHO HUMBLE PIE'S LIVE LP

WHO: MEATY BEATY BIG & BOUNCY (Track 2406 006; £2.15).
HUMBLE PIE: PERFORMANCE ROCKIN' AT THE FILLMORE (A & M AMLH 63506; £2.29).

THE reason I have for linking these two albums together is to try to demonstrate the right way and the wrong way to do it. The Who's album is a collection of old tracks and Pie's is a double album of a live performance, but without doubt the former shines like a star in the night as compared to the latter.

By RICHARD GREEN

Three of the Who tracks are in mono — I Can't Explain, Anyway, Anyhow, Anywhere and Substitute — but the whole excitement of the group comes over in waves that are designed to and indeed do deluge the listener. The sheer power of the Who is right there from the off.

Any album recorded live must always suffer from a lack of production. There is also the gap between absorbing the atmosphere of a concert and transferring it on to a piece of wax — something always gets lost on the wav. Well, almost always because the Who did it with their brilliantly exciting Leeds Album and Joe Cocker, bless him, did it as well with Mad Dogs and Englishmen.

What Pie have tried to do here is a very worthwhile attempt and while the album is good, a lot of what, from listening to it, must have been great get-up-and-go-on-stage music has vanished on the record. The Who have that enviable knack of getting their live sound on record even if it's been made in a studio.

I'm not totally in favour of albums that consist of re-released tracks unless the artist or group in question happens to be of world status, and the Who are without doubt firmly entrenched in that category. If my memory serves me right, the fourteen tracks on the album represent three different recording labels from the Who's history — Brunswick, Polydor and Track.

To listen again to such gems as I Can't Explain, Pictures Of Lily, My Generation, Anyway, Anyhow, Anywhere and Substitute is to relive the excitement of the old days. And then you can switch to Humble Pie's album and see how much of the excitement is "killed off" by over-long tracks.

I Walk On Gilded Splinters comes very near to making it but suffers as a result of being far too long (24 min. 30sec) and Willie Dixon's I'm Ready is boring and again over-long (8mins. 30sec.) On the other hand, Four Day Creep kicks off the set with a bit of gutsy rock and roll and Hallelujah (I Love Her So) is basic, down to earth rock with a little bit of Walk Right In thrown in for good measure. The final track, I Don't Need No Doctor, is over nine minutes long and while the interest is sustained right the way through, it does tend to go on a bit.

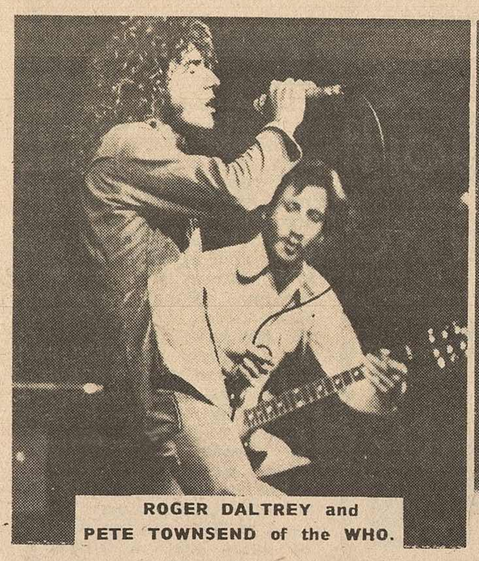
It's unfortunate that Humble Pie should have to suffer criticism for what is undoubtedly intended to be a good crack at presenting themselves live. Perhaps next time a little self-restraint would be in order. No criticism for the Whos' offering which is just what the doctor ordered for chill nights such as we now have.

Other Who tracks: The Kids Are Alright, I Can See For Miles, The Seeker, Pinball Wizard, Legal Matter, Baris The Spider, Magic Bus, I'm A Boy.

Other Humble Pie tracks, Stone Cold Fever, Rolling Stone.

RAY BROOKS: LEND ME SOME OF YOUR TIME (Polydor, 2310 140; £2.15)

Noted TV and screen actor Ray Brooks (of "Come Back Cathy" fame) started writing songs as a therapy in 1969 and on his disc he sings 12 of his compositions. His vocal style is a bit stilted, as if he is singing through a stuffed up nose at times, while at other times he lets the end of lines drop. But some of the songs, like Wish You Were Here, Hush Hush I'm Dying, and Oh Carol, are worthwhile. Ray Cameron has given Brooks a good backing. **AE.**



ROGER DALTREY and PETE TOWNSEND of the WHO.

The HUMBLE PIE in action.

ELTON JOHN belts it out.

KINKS GO MUSWELL HILL-BILLY!

KINKS: MUSWELL HILLBILLIES (RCA SF8243, £2.29).

IT'S almost a year now since there was a major disc from those mirrors of life — the Kinks, partly due to the fact that the group have changed labels from Pye to RCA and it's taken since June of this year to sort out the final details with their new label.

Leader Ray Davies, however, has been far from idle during this period and the result of his writing and producing is this new album. It's worth the wait.

The word "Hillbillies" in the title gives a clue to the content. As one has come to expect from writer Ray the lyrics reflect the life he sees around him — the opening track 20th Century Man is a particularly good example, but none fall below a high level in both lyric and melody, though a couple of the tunes are strangely familiar.

Other stand-out tracks are the jazzy influenced Acute Schizophrenia Paranoia Blues, Complicated Life, with a barn dance flavour and country influenced Have A Cuppa Tea. In varying degrees all the tracks have a country feel mixing humour with social comment in a most acceptable manner. **J.W.**

Taken at the Isle of Wight Festival just before he died, JIMI HENDRIX with BILLY COX. (See review of Nitro Function below and Rainbow Bridge on right.

BILLY COX: NITRO FUNCTION (Pye, NSPL 28158; £2.15.)

Billy Cox was the bass player with Jimi Hendrix at the Isle of Wight Festival and for some time before that, and since Jimi's untimely death Billy has formed a group of himself, **Robert "Tarp" Tarrant** (drums), **Char Vinnedge** (guitar), called **Nitro Function,** and dedicates this LP to "A Memory." Produced by **Lelan Rogers** in Memphis, it starts with Billy's Message, a sort of weird sound-effect as if going heavenwards, before the group breaks into a rather shaky lyric of 42-70 (Peace) with lightweight music behind it.

The vocals seem to be taken to quickly somehow, even on Ray Davies' You Really Got Me. Char Vinnedge wrote seven of the ten numbers, mostly heavy and sometimes exciting, but mostly average, He plays a lot of discordant guitar and Billy keeps the bass mellow, but I shouldn't think the group will set any worlds on fire. **A.E.**

JIMI HENDRIX: RAINBOW BRIDGE (Reprise. K44159, £2.15).

THIS is the second album of hitherto unreleased Hendrix material put out by different companies in as many weeks, three if you count the duplications on the CBS triple collection of Isle of Wight/Atlanta Festival highlights.

As an artist, Hendrix still remains without equal, but the practice of flooding an already saturated market with his albums isn't in any way going to sustain his myth. Already I can hear the murmer, "Oh no . . . not another Hendrix album." This particular album constitutes the studio recordings from the original soundtrack of a rather dreadful and pretentious film "Rainbow Bridge" while a couple of bootlegs of the "live" performances are readily available in Central London.

The eight selections on this official release, which were recorded between October '68 and July '70, are broken down thus — five cuts feature the rhythm team of **Billy Cox** and **Mitch Mitchell,** plus one each from the original **Experience** and the **Band Of Gypsys,** and the final cut is a multi-dubbed solo effort of the Star Spangled Banner.

If one has to compare any Hendrix album it is with his past efforts, but then even that is a difficult and thankless task. By and large the performances never exceed his finest hour but this doesn't infer that this isn't an important and worthwhile addition to his legacy. If you are a Hendrix fan you'll know what to expect, and save for just a few moments I don't think you'll be disappointed. I wasn't. **RC.**

MARC BENNON: MINNOWS (A and M, AMLS 64303; £2.30).

During 1968/69 **Marc Benno** was part of the Asylum Choir with Leon Russell, then he came over here with Rita Coolidge and was picked up by her producer, **David Anderle.** Earlier this year he released his first album, and now comes the second. Though it could not be classed as good, it is sufficiently relaxing and listenable.

And Benno is certainly not in a rut. The numbers put down vary from country, folk and on to blues, with some interesting musicianship from such people as Clarence White, Jesse Davis, Bobby Womack, Jerry McGee and many others, including the voice of Rita. His songs, all his own, are not entirely original. Take for example, Stone Cottage, which has the same basis and feel of Hendrix's Redhouse, but he adapts his voice well to suit these varying styles.

On Good Times his voice is clear and precise, then on the blues, which dominates the album, it is more earthy, sometimes flat. Even the backing varies from funkiness to soothing strings. **TS.**

ELTON SAYS: 'MY BEST'

ELTON JOHN, MADMAN ACROSS THE WATER (DJM, DJLPH 420, £1.99)

ELTON JOHN has said this is the best album he's ever made and on the face of it he could be right.

The album sleeve certainly is not only informative but also decorative. We're supplied with a small book inside with full credit lines and lyrics printed out. He's got the best session people helping out — backing vocalists like **Lesley** (spelt Leslie on the sleeve), **Duncan, Roger Cook, Tony Burrows, Sue** and **Sunny** — musicians like Yes organist **Rick Wakeman.**

I know it's trendy at the moment to knock Mr. Dwight, but I'm not being critical of this album simply because of that. You see, sadly this album in my opinion doesn't sound like the best one to come from Elton John.

Tiny Dancer, the first track on side one, is reminiscent of Your Song, and Levon, the second track, is reminiscent of Tiny Dancer, as is Razor Face. I do believe Elton is a very talented person but the danger lies in his material sounding too samey.

Side two is more varied — Indian Sunset being a good choice to start off with. Perhaps All The Nasties is dedicated to the members of the press Elton seems to have suffered at the hands of. Doubtless if you like Elton John's work you won't take a blind bit of notice of any reviews and will buy the album just the same. The choice is yours, after all! — **J.W.**

GUESS WHO: SO LONG BANNATYNE (RCA, SF 8216; £2.09).

THE Winnipeg, Manitoba, group have varied this latest album, with quiet, folksy numbers like Rain Dance and She Might Have Been A Nice Girl, with Goin' A Little Crazy, featuring a hysterical Burton Cummings vocal against his own strong piano backing.

Pain Train has crisp drumming from **Garry Peterson** and discordant guitar, and One Divided is more of a jog-trot song of the '30s. On the flip the Guess Who continue to vary it with a rocking Grey Day, a heavy beat for a sort of Ink Spot vocal on Life In The Bloodstream, and more hysterical vocalising to a heavy beat on So Long Bannatyne. They put a little humour on to the platter, too, with Fiddlin', a short drunk track, and One Man Army. Entertaining. **AE.**

GO PLACIDLY AMID THE NOISE & HASTE, & REMEMBER WHAT PEACE THERE MAY BE IN SILENCE. AS FAR AS POSSIBLE WITHOUT SURRENDER be on good terms with all persons. Speak your truth quietly & clearly; and listen to others, even the dull & ignorant; they too have their story. Avoid loud & aggressive persons, they are vexations to the spirit. If you compare yourself with others, you may become vain & bitter; for always there will be greater & lesser persons than yourself. Enjoy your achievements as well as your plans. Keep interested in your own career, however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals; and everywhere life is full of heroism. Be yourself. Especially, do not feign affection. Neither be cynical about love; for in the face of all aridity & disenchantment it is perennial as the grass. Take kindly the counsel of the years, gracefully surrendering the things of youth. Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with imaginings. Many fears are born of fatigue & loneliness. Beyond a wholesome discipline, be gentle with yourself. You are a child of the universe, no less than the trees & the stars; you have a right to be here. And whether or not it is clear to you, no doubt the universe is unfolding as it should. Therefore be at peace with God, whatever you conceive Him to be, and whatever your labours & aspirations, in the noisy confusion of life keep peace with your soul. With all its sham, drudgery & broken dreams, it is still a beautiful world. Be careful. Strive to be happy.

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ANDY AND ELVIS IN XMAS LP RACE

ANDY WILLIAMS: A SONG FOR YOU (CBS 64680; £2.19)

ELEVEN more scintillating tracks from Andy Williams, the most consistent album chart maker of 1971. This LP will be a big test for his disc popularity, as he is off TV and won't have a weekly show next year.

But if you like good singing and top class backing, then this is for you. There's the exciting It's Too Late (To Make It), with a good girl group behind Andy, and the tender I'll Be There, the wistful If, the fast up-tempo Here Comes That Rainy Day Feeling. Andy has a lot of powerful vocal backing on You've Got A Friend, with some good flute playing behind.

Help Me Make It Through The Night is another strong vocal from Andy, and he gets a soft beat going on How Can You Mend A Broken Heart, and on Rainy Days And Mondays he imparts a romantic mood into it. Song For You and Never Can Say Goodbye are probably his best songs, ending each side in strong fashion.

ANDY WILLIAMS

Dick Glasser sees that Andy gets the finest production. But the numbers don't run as listed on the sleeve, so check the label for the correct title running order. **AE.**

ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS (RCA, SF 8221; £2.09)

ELVIS Presley has made several religious albums and seems very much at home singing carols on this LP, like O Come All Ye Faithful, The First Noel, as well as nine less serious Christmas songs, such as I'll Be Home On Christmas Day, Merry Christmas Baby, and It Won't Seem Like Christmas (Without You).

And there's some cheerful steel guitar on Winter Wonderland. Elvis is backed by the Imperial Quartet on eight tracks. But I must admit Elvis doesn't sing too well on one or two songs, like on the title track, where he seems to be straining with top notes, and on Winter Wonderland, where he goes out of tune a bit. Why didn't he re-record? Is he getting careless? But the fans will love this album just the same. AE.

BRIAN PARRISH, PAUL GURVITZ and producer GEORGE MARTIN.

MARTIN'S HOT TIP

PARRISH & GURVITZ (Regal Zonophone, SRZA 8506; £2.40)

When GEORGE MARTIN, the Beatles' producer, says he hasn't felt so immensely involved with a group since the Beatles and compares PARRISH and GURVITZ to Lennon and McCartney, you must listen. Must admit that Londoners (Ilford) Brian Parrish (24) and Paul Gurvitz (27) stir up a rich guitar sound and sing well together. They have also composed the arresting numbers, of which I'ts A Shame, I've Got Time, Dozy Gwen, and Loving You are memorable. Like George says, a very promising twosome indeed. Give them a listen. AE.

HUMPERDINCK

ENGELBERT HUMPERDINCK: LIVE AT RIVIERA, LAS VEGAS (Decca, TXS 105; £2.17)

IT'S five years since Engelbert broke through the fame-barrier with Release Me (aptly on the album) and in that time he has become a major international star. Here he is on an in-performance album, recorded live at the Riviera, Las Vegas, where three years ago he won over the American show-going public. He's in good voice, starting with his up-tempo Around The World-Till medley, then into a big-voice My Prayer, and A Man Without Love.

He does a tender version of Help Me Make It Through The Night, with a tribute first to **Kris Kirstofferson.** Then you think he's gone mad, but he's only having fun about Tom Jones. He continues humour with the trad-jazz song, My Wife My Dancer, and then some fun about how he gets into his pants, and closes strongly with It's Impossible.

Side two continues with Just A Little Bit Of You, a hit medley of six former hits, then a dramatic You'll Never Walk Alone, a romantic Love The One You're With and finally the song that started it all, Release me. Very good set, well produced by **Gordon Mills,** and aided musically with Laurie Holloway, the **Three Degrees** girl group, and three musicians from Britain — **Robin MacDonald** (lead guitar), **Michael Green** (bass) and **John Spooner** (drums). **AE.**

ENGELBERT

SOUNDS LIKE MALCOLM ROBERTS (Columbia SCX 6475; £2.15)

The liner-notes on the sleeve are written by **Sammy Cahn,** the noted American song writer who writes for Sinatra, Dean Martin and lots of others. He heard **Malcolm Roberts** at the Rio Festival and has been full of praise for him ever since. On this latest album, Malcolm doesn't let Sammy down — he once again proves he's a talented, invigorating singer. He sings eight numbers and two medleys, one of Jim Webb's Everybody Gets To Go To The Moon and Up Up And Away, and to close, Close To You and We've Only Just Begun.

In between, Malcolm adds much to hits like Spanish Eyes and This Is My Life. Immaculately produced by Bill Landis and backed to perfection. **AE.**

PETULA '71 (Pye NSPL 18370; £2.15)

Barbra Streisand did it, now Petula Clark . . . going over to a heavier beat and a tendancy to belt out her words, sometimes against a background of more girl singers, at other times by the driving band under **Johnny Harris,** who has also produced and arranged this punchy 12-track album.

Pet starts off with a beaty, rocking version of Tears Of A Clown, slows for the dramatic He Made Me Woman, then jogtrots through Man In A Million . . . but turns on the full-voiced attack to One Step Ahead and What About Love.

Standout on side two is the long, almost choir-like The World Song, and finally she leaves us with a wistful, soft fragment called Song Went Wrong. More proof that Pet has a lot to offer. **AE.**

BUDDY RICH: A DIFFERENT DRUMMER (RCA LSP 4593 Imported).

A raving set of wild big band music, spearheaded by the uninhibited Buddy Rich, and featuring prominently a mass of brass and sax sounds. Congo drums from **Candido** also add to the excitement, and vocals are bowled out by an unnamed girl group on Superstar. Featured instrumentalists are alto sax **Jimmy Mosher,** tenor sax **Pat La-Barbera** and **Don Engleart,** trumpet **Jeff Stout** and **Lin Bivino,** pianist **Bob Peterson** and others. Driving, heavy jazz. **AE.**

BENNY HILL: WORDS AND MUSIC (Columbia SCX 6479; £2.15)

If you enjoyed the **Benny Hill** Show on Thames TV, you'll enjoy this album for most of the material written by Benny himself for that series is featured here, including Ernie, who drove the fastest milk cart in the West, the adventures on The Beach At San Tropez, Ting-A-Ling-A-Loo, and Making A Commercial. **Harry Robinson** conducted and arranged, with the **Ladybirds** giving some vocal support. **Wally Ridley** produces. Good for a party. **AE.**

FRANKIE VAUGHAN: DOUBLE EXPOSURE (Columbia, SCX 6478; £2.15)

For too long **Frankie Vaughan** seems to have been out of the recording limelight. I hope this two-mood album puts him back where he was for so long — in the charts. Produced by **Jackie Rae,** it seems to have one side of up-tempo songs, and the other quieter, more dramatic ones. Among the former, I liked Make The Circus Come To Town, Lorelei and Travellin' Man, and on the more romantice side Trust In Me, Amore Scusami and With These Hands. Frank has top class support and arrangements by **Peter Knight** and **Alan Tew.** A terrific performance. **AE.**

THIS IS... MANFRED MANN (Philips International, 6382020; £1.25). Recalling all the hits of the old-style Manfred Mann, with Mighty Quinn and My Name Is Jack among the 11 tracks.

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PYE continues its **GOLDEN HOUR** series at £1.49 each, with an hour's playing time. Choice items in the collection are **MAX BYGRAVES: SOMETHING OLD SOMETHING NEW** (GH 513) including Daydream, Ramblin' Rose, Hello Dolly — 24 tracks in all; **LONNIE DONEGAN** (GH 514) singing 22 titles, including Gamblin' Man, Tom Dooley, Cumberland Gap, etc; **CHART-BUSTERS OF THE YEAR '71** (GH 519), with 20 single hits; and there are also **Johnny Doe's** tribute to Johnny Cash, Tijuana Style Party Sounds, theatre organ by **Joseph Seal**, and a Christmas LP. . . all good value.

WORLD OF STANLEY HOLLOWAY (Argo SPA 199; 95p). Amusing stereo versions of this octogenarian's monologues, accompanied by **Michael Garrick.**

PORTER WAGGONER & DOLLY PARTON: TWO OF A KIND (RCA, LSA 3044; £1.42). Top class duetting of ten country songs by this year's award winning duo. Titles include Pain. Of Loving You, All I Need Is You.

JERRY REED: WHEN YOU'RE HOT YOU'RE HOT (RCA, LSA 3036; £1.42). This has his recent hit Amos Moses and features the fast-rising guitarist-singer, who has Nashville at his feet. Turned On is all instrumental and exceptional.

DAVID FROST & JOHN CLEESE: REPORT ON BRITAIN (Starline, MRS 5084; £1.15). Satirical sketches by Frost and Cleese and recorded with friends — **Jean Hart, Tim Brooke-Taylor, Bill Oddie**, etc, in 1966 but still funny.

THEODORAKIS CONDUCTS THEODORAKIS (Polydor 2489 035; £1.95). A Greek recording of recent **Theodorakis** compositions, sung by **Maria Dimitriadou** and **Antonis Kaloyannis.** Tuneful, pleasant.

IT'S MORECAMBE & WISE (BBC Records, RED 128M; 99p). Nine sketches from **Eric** and **Ernie's** 1971 TV shows, including "Ern, you have got a magnificent body" and "You'll do anything for a laugh." All scripts by **Eddie Braben.**

AZNAVOUR SINGS AZNAVOUR Vol 2 (Barclay 80418; £2.09). The diminutive French star makes a magical thing out of his own compositions. Easy listening and very Gallic.

KENNY BALL JAZZMEN: PIXIE DUST (Pye NSPL 18372; £2.15). Lively versions of tunes from Disney films, a dozen in all. Good party stuff.

FRANK SINATRA SINGLES RODGERS & HART (Capitol SRS 5083; £1.15), A set recorded in 1962, including Lady Is A Tramp, Lover and Blue Moon.

GREAT COUNTRY GOLD (Philips 6414104). Various country singers, like **Marvin Rainwater, Ray Dexter** and **Jed Ford,** sing the 12 top numbers here, including Me And Bobby McGee, Rose Garden, Truck Driving Man.

JOHN BLUTHAL & JOE LYNCH (Chapter 1, LRS 5002; 95p). Stars of the popular "Never Mind The Quality, Feel The Width" TV series entertain with Jewish and Irish songs.

BUDDY RICH/LOUIS BELLSON: ARE YOU READY FOR THIS? (Roulette 2432 003; £1.99). Two great drummers combined in Tokio in 1965 to make this great jazz LP with **George Kawaguchi** and his Big (Japanese) Band, with **Benny Carter** arranging Slides And Hides, Parts 1 and 2, which occupy both sides.

TRIO ATHENEE (Barclay 920326; £2.09). The popular Greek guitarist-singers who played the London Palladium for a long time and appeared in many TV shows. Twelve Continental numbers on the disc.

RUSTY & DOUG: LOUISIANNA MAN (London LGE 114; 99p). This features brothers **Rusty** and **Doug Kershaw,** noted for hot fiddling and good singing Nashville way, though they hail from Louisiana swamp country where Cajun music originated. Five of the 12 numbers are by the boys.

PETER BARDENS (Transatlantic TRA 243; £2 25). Interesting set by the keyboard man who once played with Peter Green and Rod Stewart in Shotgun Express, and later with Van Morrison in Them. He has a group now called On Music is good, vocals by Peter even better.

MARV JOHNSON: I'LL PICK A ROSE FOR MY ROSE (Starline, SRS 5078; £1.15). The Tamla artist sings 11 torrid tracks, first issued in 1968-9, and including Bad Girl and You Got The Love I Love.

THE PRESENT QUESTION

Only a few more days until Christmas and what will I give so-and-so for Christmas? A thought on many people's minds this time of year. NME suggests an LP is an excellent present and reviews in miniature a lot of current releases for you to browse through and maybe choose for yourself (because why not give yourself a present, too?) or for that friend you want to please.

ANNIE ROSS: YOU AND ME BABY (Decca, SKL 5099; £2.09). Recorded at the Hampstead Theatre Club, where **Annie Ross** did a one-woman show, backed by five good jazz musicans. Fourteen songs, all swung with a great deal of appeal.

ROD McKUEN: NEW SOUNDS IN FOLK MUSIC (Ember NR 5019; £2.09). Recorded in 1965, this album features the husky voiced **McKuen** singing 14 songs, of which he has ten composing credits. Soldiers Who Want To Be Heroes, Got To Roam and A Little Song are good ones.

FRESH MAGGOTS (RCA, SF 8205; £2.09). A two-man group, **Mick Burgoyne** (19) and **Leigh Dolphin,** who play between them electric and acoustic guitars, glockenspeil, tambourine, violin and tin whistles. They write their own songs and sing them well. Eleven tracks in all.

FRANCK POURCEL AND ORCHESTRA: THIS IS POURCEL (Studio 2 Stereo Columbia STWO 7, 85p) A varied selection of the music of **Franck Pourcel** taken from 14 of his full-price albums. At such a low price, this album is a bargain for sweet music lovers.

VICTOR SILVESTER AND HIS ORCHESTRA: COME TO MY PARTY (Pye NSPL 18369, £2.05). A selection of dance tempos and tunes both old and new, makes this album a worthy addition to any party. From the "king" of the ballroom he plays "Rose Garden"; "Girl Talk"; "Babette"; "The Golden Tango" and ten more tunes.

THE MUSIC OF HOAGY CARMICHAEL: BOB WILBER/MAXINE SULLIVAN (Parlophone PCS 7137, £2.05). Bob Wilber is a keen admirer of **Hoagy Carmichael's** work so this album is a tribute from him, aided by ten top jazz musicians. 14 tunes including "Stardust"; "Rockin' Chair"; and "Lazy River."

FROM MOVIE ARCHIVES

POLYDOR has issued a special series of MGM Silver Screen Soundtrack albums which should be of particular interest to fans of earlier musicals. Polydor's GORDON GRAY and TREVOR TIMMERS have compiled ten albums from old soundtracks, including SILK STOCKINGS (2353 034), the COLE PORTER score sung by FRED ASTAIRE and CYD CHARISSE; GONE WITH THE WIND (031), MAX STEINER'S score beautifully played; BEN HUR (030), KING OF KINGS (035), HOW THE WEST WAS WON (029), and several double-features, with one film on one side and another on the flip.

These comprise WORDS AND MUSIC/THREE LITTLE WORDS (033) with JUDY GARLAND and MICKEY ROONEY on the former; IF YOU FEEL LIKE SINGING/GOOD NEWS (038), with JUDY, GENE KELLY, JUNE ALLYSON; SINGING IN THE RAIN/IT'S ALWAYS FAIR WEATHER (036, DONALD O'CONNOR, DEBBIE REYNOLDS, GENE KELLY, DOLORES GRAY; 7 BRIDES FOR 7 BROTHERS/ANNIE GET YOUR GUN (032) — HOWARD KEEL, BETTY HUTTON; GIGI/LILI (037) — LESLIE CARON, MAURICE CHEVALIER, LOUIS JORDAN. Nostalgia all the way. Cost is £1.95 each, and the sleeves have stills from the "oldies."

GOLDEN HOUR OF CLASSICAL BON-BONS: (Pye Golden Hour Series GH 515, £1.49). The orchestras of **Sir John Barbirolli** and **Sir Adrian Boult** play light classical tunes which most people with recognise even if they can't put a name to them. Titles include: "The Blue Danube Waltz" and "Trumpet Voluntary."

PEPE JARAMILLO MEETS MANUEL (AND MUSIC OF MOUNTAINS) (Columbia TWO 359, 85p). Combining the cool strings of **Manuel** and the hot "Mexican" sound of **Pepe** gives a very pleasant blend of music as this album proves. 12 numbers such as: "High Noon"; "Up-Up And Away"; "Cumana."

GEORGE JONES: BLUE SIDE OF JONES AND MY OTHER COUNTRY FAVOURITES (Pye Int. PKL 4412 £1.49). A good example of country music by a top country singer. **George Jones'** voice is easy to listen to and on this album he sings tunes by writers such as **Roger Miller,** and **Dallas Frazier.**

PHIL BRADY & THE RANCHERS: A LITTLE BIT COUNTRY (Philips 6414107, £1.50). A country group originating from Liverpool who sing and play very pleasantly on 12 numbes including such popular tunes as The Last Thing On My Mind and Me And Bobby McGee.

THE WORLD'S GREATEST JAZZ BAND OF YAKK LAWSON & BOB HAGGART (Parlophone PCS 7138, £2.05). These musicians are some of the greatest stylists in jazz today so although the tunes are familiar ones — they sound very different on the album. A good buy for anyone who appreciates this subtle type of jazz improvisaton. 12 titles, including Love Is Blue Alfie, Wichita Linesman, It Must Be Him.

GODSPELL (Bell SBLL 146; £2.15).

Last week saw the opening of Godspell at the Roundhouse. This album is of the same music, but recorded by the American cast. It is surprising how valid much of the music is, out of context of the show, a musical based on the Gospel According to St. Matthew. But by putting it down on record a lot of the natural exuberance shown by the cast on stage is lost — but certainly not all of it.

Having seen the show I can relate the songs to the action, and so get more from the album, but because the standard of the music is high anybody can gain something. There are two tracks which I think do need the show to back them up — On The Willows, though beautiful, does not put over on its own what it is meant to be. The second is the finale, which only seems like hard electric rock on the LP and you have to know the show to be able to relate it to the torments of the bodies when Jesus is crucified.

There is certainly not one bad track on the album, although some, such as Turn Back O Man, do not compare favourably with the English cast's version, of which, I believe, there is an album on the way.

Stephen Swartz, who contributed the new lyrics to show, does a fine production job, and has gone a long way to recreate the party atmosphere, and cover up any blemishes in the voices of individuals. Perhaps the best tracks are By My Side (certainly with pure folk voices and acoustic guitars — it could sell as a single) Day By Day and All Good Gifts.

All the songs have something relevant to the theme of the show to say, some being like hymns. Without a doubt this is one of the best show albums I have heard, including "Hair" and "Jesus Christ Superstar," and with the varying styles and moods gives the listener accomplished variety. **TS.**

NOVEMBER ALBUM GUIDE

B. B. KING IN LONDON (Probe SPB 1041 £2.05)
MICHAEL CHAPMAN: WRECKED AGAIN (Harvest SHUL 798 £2.29)
JOY OF COOKING: CLOSER TO THE GROUND (Capitol E-ST 828 £2.05)
PINK FLOYD: MEDDLE (Harvest SHUL 795 £2.29)
GODSPELL (Bell SBLL 146 £2.05)
ROLF HARRIS: INSTANT MUSIC (Columbia SCX 6476 £2.05)
FRANK SINATRA SINGS RODGERS & HART (Capitol SRS 5083 £1.10)
BAREFOOT JERRY (Capitol E-ST 786 £2.05)
FOUR TOPS GREATEST HITS — VOL 2 (Tamla Motown STML 11195 £2.05)
EAST OF EDEN: NEW LEAF (Harvest SHUL 796 85P)
STEVE MILLER BAND — ROCK LOVE (Capitol ESW 748 £2.05)
FORMERLY FAT HARRY (Harvest SHSP 4016 £2.05)
SHOW BOAT: HAROLD FIELDING'S LONDON PRODUCTION (Columbia SCX 6480 £2.05)
MOUNTAIN: FLOWERS OF EVIL (Island ILPS 9179 £2.30)
EMERSON, LAKE & PALMER: PICTURES AT AN EXHIBITION (Island Help 1 £1.49)
JOHN MARTYN: BLESS THE WEATHER (Island ILPS 9167 £2.30)
GRATEFUL DEAD (Warner Bros K 66009 £2.29)
VAN MORRISON: TUPELO HONEY (Warner Bros K 46114 £2.29)
JOHN SEBASTIAN: THE FOUR OF US (Reprise K44149 £2.29)
YOUNGBLOODS: RIDE THE WIND (Warner Bros K46100 £2.29)
SACHA DISTEL: MORE AND MORE (Warner Bros K46117 £2.29)
GEORGE GERDES: OBITUARY (United Artists UAS 29271 £2.05)
SOUND OF THE CITY (United Artists 29215 £2.05)
ERIC BURDON: JIMMY WITHERSPOON: GUILTY (United Artists UAG 29251 £2.15)
THE PENNINES: MANCHESTER MORNING (Penny Farthing PELS 514 £2.15)
JOHN KILLIGREW: KILLIGREW (Penny Farthing PELS 513)
COLIN HARE: MARCH HARE (Penny Farthing PELS 516 £2.15)
STAMFORD BRIDGE: THE FIRST DAY OF YOUR LIFE (Penny Farthing PELS 515 £2.15)
DANIEL BOONE: ONE MAN (Penny Farthing PELS 524 £2.15)

Disaster Impends

Disaster impends. Auntie Dora has intimated that you, her favourite nephew/neice, will be receiving an album around Xmas-time. It will be Handel's "Messiah". THERE IS STILL TIME! Save the situation by getting in first. Whisper "Nazareth" in her ear and she'll think she's bought you a work of devotional hymns. You, dearest nephew/neice, will be rocking around the room to Scotland's funkiest rock group. Everyone wins.

NAZARETH -Peg 10—Released Nov 12th

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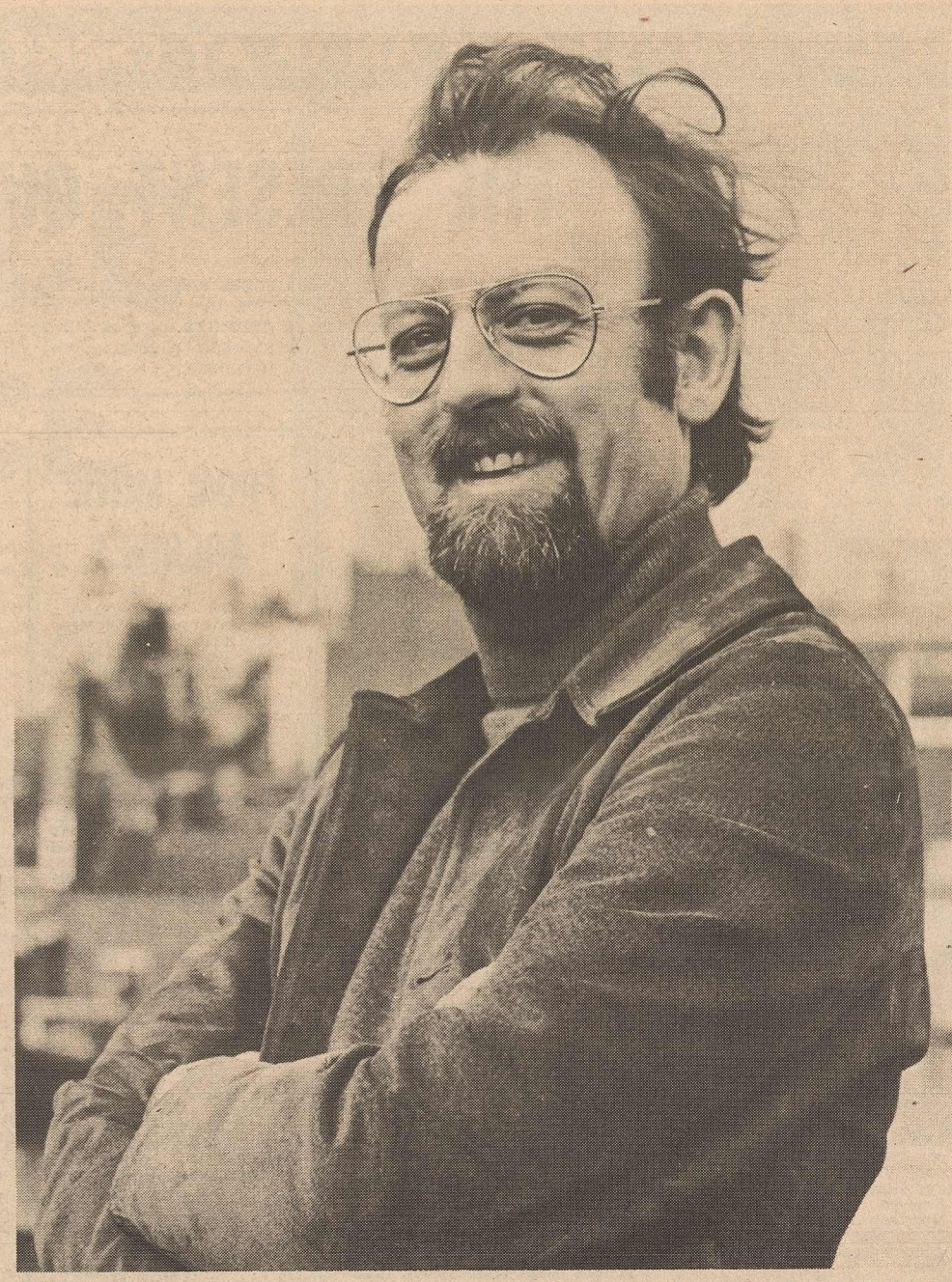
Pegasus Records 27 Soho Sq W1
Marketed by B&C

Who hates Roger Whittaker?

By JULIE WEBB



● ROGER WHITTAKER (left) would love another TV series. His last show, he says, had everyone pulling in different directions, and as a result " a feeling of disquiet showed through." Next time, he intends having definite ideas of his own on how the show should be run.

I DON'T think anyone could hate Roger Whittaker; he's so affable. His image, if he has an image as such, has always been good. He makes pretty records which, although not out-and-out trendy, do please the majority of record buyers. So when I went to see this paragon of virtue I was a trifle worried in case my illusions of this nice man were shattered. Happily they weren't!

So far his version of "Mamy Blue" hasn't entered the NME charts — the Spanish group Los Pop Tops have scored there — but Roger isn't despondent because the record is selling well and there's still every chance. Why, I wondered, did he record a single that has been covered by so many other people?

"At the time I recorded it I was unaware of the other versions. I went to Juan Les Pins to work and a friend of mine suggested the song to me. I heard the demo, thought it sounded extremely good and recorded it believing the song was exclusively ours for Europe.

"At the time I remember it worried me in a way that the demo was so good. The arrangement on it was excellent too — that's why we didn't change it.

"It's a world hit any way you look at it — whether for Los Pop Tops or myself or whoever gets the most sales. In Britain if there are several versions it splits the sales, but in somewhere like France each record helps the other along. At one time there were three versions in the top five there."

By the time you read this Roger will be Sydney, Australia, doing a month's cabaret and a TV special. After that he's nipping across to New Zealand to do a concert tour, and if the record takes off in Japan, as there is every likelihood it will, then he'll go there as well.

Kenya

"If not" he beams "we'll take off and go to Kenya for the first holiday we've had in seven years." By "we" he means his wife and their two children.

Soon there is a new album to be released, entitled "Roger Whittaker Sings" and including material like "You've Lost That Loving Feeling" and "By The Time I Get To Phoenix," and there is another LP already completed.

"I always try and keep ahead on recording," Roger tells me, "because I'm away so much that when I get the time I like to put down some recordings."

Is there any possibility of another TV series I asked him?

"There are no definite plans but I'd love another series. But this time I'd like definite ideas of my own. The last show was described to me before I agreed to do it, over the phone. They wanted to walk the narrow line between folk and pop entertainment and plumped for me because I suppose that is my kind of audience.

"But the show had everybody pulling us in different directions. The producer was unhappy and for the first half of the series we didn't have a director of programmes. The occasional show had a really good feeling but sometimes the feeling of disquiet showed through. I'd like to do a show that credits its audience with a lot of intelligence. I think British audiences really are the most intelligent in the world and we should have television to cater for them."

Who in fact does Roger think his audiences are?

"I think I have a hard core of record buyers — a middle-of-the road audience. Then there are people who buy my records because of the whistling. I've made a complete whistling album you know and it's sold amazingly well."

Does song writing come easy to Mr. Whittaker, I wondered.

"No, I have to discipline myself. When I was in Helsinki doing cabaret I wrote five songs, and when I go to Australia I'll write seven more. I have to set aside a certain amount of time and sit down and write something. Either it works or it doesn't but I know that I've got something written down."

And is there a follow-up single in the pipeline?

"I've no idea what we'll be releasing yet. What I like to do is to say to the record company 'we've got this' and present them with one number, and either they like it or they don't. If they don't there are usually about four more I can choose from."

Till then we're all waiting for his current single "Mamy Blue" to get in the charts.

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Good Hayes music, but a flat film!

"JST ONE moment please, Mr Hayes will be right with you," said the voice at the other end of the transatlantic phone. Fifty minutes later I hung up and blew the deal.

Next day I tried again and got straight through: "Sorry you had so much trouble getting hold of me yesterday," said Isaac Hayes, black composer extraordinaire. "I just had one interview after another and all three of my extensions were busy."

By ROGER St. PIERRE

The cause of all this action? — the incredible response to his latest album, "Shaft" — the soundtrack music from the new black movie about a New York private detective.

Isaac is now a serious contender for James Brown's tag as "Soul Brother Number One." Of his five albums, four won gold discs (the only one to miss was his first, issued on Atlantic, an album of jazz instrumentals).

The others (on Stax) have set new standards in orchestration and in across-the-board appeal: "Yeh, 'Hot Buttered Soul' has made two golds, so has 'Continued' and 'Movement' has made one," Isaac explained proudly.

But the most stupendous success has come with "Shaft" which has already earned a platinum record and is going on for another gold!

How did Isaac come to be tied up with the movie: "Al Bell, vice-president of Stax, was talking about me with Mike Curb, president of MGM Records, and they both thought I should tackle a soundtrack. So Mike got onto MGM Pictures.

"I wasn't too confident about it at first but I talked things over with Quincy Jones, who is just about the number one in film music composers, and he encouraged me to take on the assignment.

"Actually, I never read the book or the script. I just waited to see the final rushes of the film then set to.

"It was important to me that it should be the right kind of movie. 'Shaft' looks at things from the black point of view, it's got a black hero and tells it like it really is," he opined.

How did Isaac feel about taking on such a daunting score: "Well, my composing depends a lot on my mood. I'm kind of lazy when it comes to writing lyrics but I find the music comes pretty easy."

Perhaps this half-way explains why Isaac's own albums include a lot of material from other writers, for in the days when he wrote all those hit singles for Sam and Dave and the other Stax artists it was his partner David Porter who handled the lyrics.

Surprisingly though, that composing partnership which gave birth to so many soul standards only produced one million seller, Sam And Dave's "Soul Man." It has been as a solo performer that Isaac has really achieved famed.

He has another album in the can, called "Black Moses," to be released in November as a double set.

"What titles does it include?

"Well, Jerry Butler's 'Never Gonna Give You Up,' a nine-minute version of the Carpenters' 'Close To You,' a Luther Ingram composition called 'Help Me Love,' Toussaint McCall's 'Nothing Takes The Place Of You,' 'Never Can Say Goodbye,' 'You're Love Is So Doggone Good' and a number I wrote with Mickie Gregory called 'GL 69969' — the GL stands for 'Good Love' and it's supposed to be a telephone number."

Isaac once again used the Bar-Kays and his own musicians, Movement, plus his back-up girl singers "Hot, Buttered and Soul."

"I'm also planning to record the girls on their own and Movement on their own. We'll kick off with singles then follow through with albums if all goes well."

Isaac is itching to return to Britain: "I came over with Sam and Dave a couple of years back and we're making tentative plans to come over for concerts in the New Year."

Other important plans are in Isaac's mind. "I want to write a black rock-opera and present it as a Broadway stage show. I already have a story in mind but I can't disclose it yet."

He's also had several acting offers, but is biding his time. "I'm anxious to go into acting college first so that I can learn the techniques properly. Then again, it's got to be the right script. I don't want to go rushing into anything — you know, just being greedy and grabbing any chance to make money. It must be something valid."

Meanwhile though, Isaac is busy promoting "Shaft" and though it is unlikely to emulate its American success this side of the Atlantic, the soundtrack album is sure to add to his steadily-growing legion of devotees. Come to think of it, Isaac probably will not take James Brown's crown, for his work extends far beyond the limits of soul music. "Shaft" shows that he must be considered in wider terms — as one of the most important black contributors to the field of rock music in general.

On the screen, the proclimed "Black James Bond" may come out on top with guns smoking, fists flailing and seduced dolly-birds groaning contentedly, but for my money John Shaft falls flat on his face.

Without wishing to be harsh, "Shaft" really is the worst movie I've seen since the hey-day of Pinewood and those terrible British non-thrilling-thrillers.

Any film about black life must, of course, have black music, and that music was the only thing that stopped me going to sleep.

Isaac Hayes' brilliant score is absolutely evocative of the New York in winter, and reveals the man's incredible potential. Unfortunately, you need to see the film to appreciate the music properly since it is written to fit the screenplay — but once that's done you can go home and at least enjoy a fine double album of rock-based atmosphere.

ISAAC HAYES

GEORGIE FAME (left) and ALAN PRICE: tired of the four-piece line-up which is restricting their progress.

Fame and Price go stale

SO THEY'VE DECIDED TO GET BIGGER

WITHOUT doubt one of the best mergers of musical talents happened with the team-up of Georgie Fame and Alan Price. The move really was inevitable — both had long been prominent forces on the music scene, and frequently played together, as on their own TV series. But would such an alliance work? With both rated as exceptional organists and vocalists it could create a jealous rivalry resulting in each trying to out play the other, rather than fusing to enhance each others abilities.

But it worked. In their stage act, with drummer Clive Thacker and guitarist Colin Green, they swap around on instruments, and play an equal number of their own hits.

They draw three types of audience: Alan's followers, Georgie's, and the people who like them together.

But now the simple four piece line-up has gone stale, Georgie Fame told me this week. They are going to be augmented by other musicians.

"At first there just being the four of us allowed me much more freedom. I enjoyed playing what little bass I can play, and what little guitar I can play. And we weren't restricted in having a front line, and having to play the same thing every-night, and we could change the mood of the music just like that, if we wanted to.

"But in the last few weeks it's tended to get a little bit stale, possibly because we've both written a lot of new numbers which are difficult to put into practice with just the four of us.

"I had thought that we could do a lot more with it (the group) then we have done, but now I think we've taken it as far as we can go. So we're going to have to extend.

"At the moment on a lot of the tunes there's not enough going on, not enough variety. We need at least one other multi-instrumentalist, or a good guitar player who can play bass, like Colin, and maybe dabbles in keyboards as well.

"At the moment, even though we switch it around — say I might be playing bass, and Colin playing guitar, and Alan playing piano — it's still basically the same kind of line-up. It's still basically the same sound.

"And if we can get another good player in, it'll vary the sound. We're thinking of putting in a couple of front line instruments as well. We've both been associated with larger units before."

But apart from this question, to me their cabaret act (which was where the group first found their feet) was a little disappointing, because they did not include much of the blues they had both become respected for.

Now, however, their concert act does include free-blues numbers — something they couldn't play to a Tom Jones audience in the clubs. And they have started to write more of their own material.

"I think we should do what we can do, within ourselves, and just hope that there's an audience there. And I'm sure there's an audience there — it's just a matter of going out and playing and finding them. You've got to build up your own audience. and I think that a lot of my old fans — the ones I had before I started out with Alan — might find some of the things we're doing together a little unusual at first, because they might have expected us to do our old material.

"In the cabaret for instance and on a lot of the concerts, we've had to throw in some old hits because people expected it. And at the same time we've been trying to extend ourselves as a unit.

"I think the majority of our numbers don't have enough improvisation for college audiences, or maybe they're not pretentious enough for some gigs. I think that's where the difficulty comes with getting to colleges at the moment — it's because of the material we've recorded. Unfortunately or fortunately we must aim at making hit singles at the moment — certainly for the next few months.

"I'm always playing blues. Just because I've got a suit on doesn't mean that I've deserted it."

For some time now, as solo artistes, Fame and Price have churned out commercial singles and the days of the Animals and Blue Flames seem long gone. But there are such things as recording company politics guiding musicians into certain musical bags. And Georgie was quick to state that the band's recording and stage work are two separate entities.

"All the singles I recorded before CBS (his parent company) were basically blues, really the turning point came with 'Bonnie And Clyde' although I tried to be as bluesy as I possibly could within the framework.

"It wasn't really a bluesy song, although I enjoyed doing it when we toured with Count Basie because we did a really good arrangement.

"I don't want to get myself in really deep water with CBS — I don't want to say too much about it — but we don't exactly see eye-to-eye on musical policy and after 'Bonnie And Clyde' was a hit they wanted an immediate LP to follow up the single and they wanted it as near to the 'Bonnie And Clyde' vein as possible, which is a bit of a sweeping statement.

"So I did an LP which was very tongue-in-cheek really. We tried to do a 1930s/40s sound on a lot of the things and succeeded. But it was a sweeping change from what I had been doing before and I think it maybe turned a lot of peoples heads round.

"I always believe in varying music, as long as it's blues based. There was a lot of blues in the 'Bonnie and Clyde' LP, but it certainly wasn't contemporary blues.

"Then the problem after 'Bonnie And Clyde' being such a smash was how to follow it up. That's where I think WE got a little bit lost. That's where the musical policy started to change, not my own personal musical policy, but just as far as recarding goes — with a view to getting hits.

"And it's taken quite a while to turn that policy round. In fact it hasn't really been turned around, because we've recorded 'Follow Me' (Fame and Price's latest single) simply because everybody said it would be a hit. Personally I've got my doubts about it.

"It's a very shallow number. Although I enjoyed doing it. I can't see myself enjoying doing it in six months time — and if it is a big hit people will want us to play it in six months time. I can't see myself getting much pleasure out of that."

Fame sincerely believes the music policy will have to change round to see much future in the team-up with Price.

"What we do play on concerts is fine," elaborated Fame. "But unfortunately the powers-that-be at the moment seem intent on drawing a dividing line between what you want to play on gigs and what you should record in order to make hits, which I find a bit hard to understand. I know there is a happy medium, because I've proved it in the past, but at the moment I seem to be more on my left foot than my right."

By TONY STEWART

Who drop out...of a rally

ONLY LAST Wednesday did the news leak out that the Who were to be the first pop group to sponsor a car in the R.A.C. International Rally of Great Britain.

Unfortunately the group had to leave for the States on Thursday so were unable to make it themselves. Instead two Track representatives journeyed up to the starting point at Harrogate at the weekend — the entourage complete with three young ladies who were to model with the car, two drivers for the hired Rolls Royce and myself.

We arrived at the rally gates, minutes before the Who's car was due to leave.

The Who's driver, Stan Griffen, and co-driver Chris Dickenson, driving a custom-made Mini Cooper S, have competed in various rallies over the past eight years. They have twice completed in both the Monte Carlo Rally and the South African Rally, and in last year's RAC Rally came first in their class and fourth overall.

Before the start, the two model ladies removed their coats to face sub-human temperatures and display hot pants and T-shirts proclaiming the Who's latest album, "Meaty Beaty Big and Bouncy," as they posed for photographs with the crews and car.

Everyone sighed with relief as the car left the starting point and we staggered to the nearest pub.

Then, with the rally safely under way, we set off to Manchester where the Jimmy McCulloch Band were performing at the New Century Hall.

The scene there was amazing, with some kids in the audience who could have been no more than 13-year-olds, bopping up and down to well chosen discs played by D.J. Dave Eager.

Jimmy's band were refreshing to say the least. Perhaps their main problem is that too many people think you have to be at least 25 to play the guitar well. But Jimmy's style is far more mature than most of our "established" guitarists, and yet he's only 18.

The group played a selection of their own compositions, including "Run And Hide," "Time Don't Wait," "Keep It Tight," "Selophane" and "All The Love I've Got."

The music was good but too far-out or the audience.

After the show Dave Eager took us to a Manchester night club where we were later asked to leave after one of the gathering had tried to chat up someone else's girl. Yes, asked to leave after more than £40 had been spent.

The Rally ended on Wednesday and at Press-time the news was that the Who's car was out of the running, lost somewhere in snowy Scotland.

WHO publicity ladies with rally drivers Stan Griffin and Chris Dickenson.

PAMELA HOLMAN

Silence surrounding Kinks is broken as RCA celebrates capture from Pye with New York's Party of the Year

THE Establishment would have to describe it as "bizarre" — and that would have been kind. The more liberal might have called it a raving transvestites/homosexuals/sex maniacs jamboree. I was there. I'm not sure myself what the hell it was.

The event? A lavish show business party hosted by RCA Records in America to celebrate the signing of the Kinks to their label. A great idea, particularly as they'd invited me to fly over specially for the event.

They'd wanted to make it a party New York would remember for a long time. They succeeded.

The guest list included Alice Cooper, The Cockettes, Andy Warhol and entourage and most of New York's other deviantes plus more groupies than appeared in "Groupie Girl".

The saner (?) guest list included Keith Moon, remarkable subdued, fellow Who John Entwistle and numerous British Press, Publishing and Promotion personalities. There was also the Kinks.

Before the party started to swing drummer Mick Avory confessed to feeling a bit lost but reckoned it would be all right when things started to warm up. John Dalton was looking forward to it and Dave Davies, smiling knowingly was obviously anticipating what was to come.

KINKS leader RAY DAVIES left his arrival in New York until the very last minute, wanting to spend as much time as possible writing at home. With just hours to spare he landed at Kennedy Airport and came on to the party held in the group's honour. Here he chats to a fan.

Two of the COCKETTES, a drag group currently appearing in New York, flank RCA President ROCCO LANGINESTRA, who joined in the fun of the Kinks bizarre party. On the right is the label's Vice-President MORT HOFFMAN.

AND WHAT A DRAG OF A PARTY IT WAS!

FROM JOHN WELLS, NEW YORK

Leader Ray, not always the life and soul of a party couldn't have been happier. But then he always did enjoy a spot of the unusual.

When the unusual did start it became impossible to have more than half a dozen sober words with anyone — or maybe it was just the people I tried talking to.

But I spoke to Mick about the silence that has surrounded the Kinks since last March when they made their last major appearance in Britain. Why everything so quiet?

"Ray's been spending most of his time writing. We've done the odd couple of gigs, but that's all," he explained.

"We couldn't bring out any records because we'd decided to leave Pye and the negotiations with RCA went on for months."

And Dave had some good news for their British fans. "We haven't got any dates fixed yet, but we shall be doing a tour at home early in the new year."

And can we expect to see any changes? "Nothing settled yet," said Dave, "but we'll certainly be including numbers from the new album ("Muswell Hillbillies," reviewed on page 17) and incorporate the best of our old material."

When RCA first extended to invitation the attend the party — all expenses paid, plus rooms at the plush Plaza Hotel (New York's equivalent to London's Claridges) my first reaction was one of surprise.

Why should RCA spend all this money — the party alone cost between two and two and a half thousand pounds — to celebrate the signing of the Kinks.

I discovered the answer when I met RCA executives

contd on page 25

GIVE A CHICAGO CONCERT –
Yes – enjoy Chicago live in your home. Between April 5th and April 11th Chicago became the first and only non-classical ensemble to perform six nights in a row at Carnegie Hall. And every night was sold out. This historic event is now available as a specially priced 4 record set. Selections include: Questions 67 & 68. I'm A Man. Beginnings. Colour My World, plus many others. Chicago. Pulsating, throbbing, fantastic!
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College Crisis

BY a whacking majority the delegates representing over 500 of Britain's universities and colleges voted to get tough with the entertainment industry by passing a six-point Motion and one amendment on how they should deal with entertainment-buying in the future.

The proposals were tabled by the universities of Kent, Exeter, Bradford, Bristol, Hull, Leeds, Sheffield, Edinburgh, Lancaster, Salford, London, Swansea, Newcastle and polytechnics of Leeds, City of London, Bristol, Hatfied, Queen Mary College and the NUS Executive.

ANDY GRAY AT THE NUS CONFERENCE IN MARGATE, KENT

Can a group-hiring Brokerage stop the Students Unions from going broke?

They approved that the National Union of Students Executives should investigate the feasibility of forming a limited company, in which all Constituent Organisations in seats on learning would hold shares, to act as an entertainments brokerage (not agency) responsible to the NUS Executive.

Already NUS insurance and travel brokerages are in operation and, representing 500,000 members, are happy financial ventures. In the same way the NUS sees a brokerage that can shop around and buy entertainment for Students Unions at a more reasonable price as a distinct possibility. It will also ensure that smaller colleges can compete with giants like Leeds by booking, for a lump sum, groups to appear for a certain number of days at both large and small venues. The NUS also wants to avoid a recurrence of the £13,000 loss it had on subsidising entertainments last year.

Thrown out was a suggstion that the entertainments industry should be nationalised (to purge it of its "wicked corruptness") and a suggestion that only pop groups who were members of the Musicians Union should be hired was afforded a cold reception.

However, warm support was given to the clause that "the exorbitant costs of providing entertainment and the exploitation of Students Unions by the entertainments industry" must cease. They agreed that Students Unions should no longer subsidise the artificially high profits of the entertainment industry, and deplored the fact that some Constituent Organisations (student officials of seats of learning) with larger halls had forced prices up and left smaller colleges unable to book bigger groups.

Because of this the brokerage was suggested. It was to negotiate precentage deals with groups costing over £100 a night, so that the group came along for a small guaranted sum and then took a percentage of the door takings as extra fee. In this way the Students Union would be guaranteed against loss.

They also wanted Social Committees to be limited companies, again insurance against heavy loss, and to look into a legal fund being set up, with a full time solicitor to take proceedings against groups who break contracts. At present, the Honorary Social Secretary (a student who books entertainment into his college) of each Students Union was elected for a year and this stopped him taking any legal action against offending groups because of the time involved in bringing it to court.

Too many group representatives, it was alleged, failed to sign contracts sent to them signed by the Students Unions, thus giving the group a loophole to fail to honour the contract.

The Motion's chairman, Brian Clugg, Junior, on the NUS Executive, kept things moving slickly and Pete Anwyl (University of Kent) proposed the Motion vigorously, saying that entertainment had lost its underground image and become pure free enterprise and hype with two price rings — one for dance halls, night clubs, etc., and another for the college circuit and alleged the college circuit paid 50 percent more for acts.

"We allow agents to get rich," he declared and mentioned a possible £100,000 lost a year for subsidising an industry that asked too high prices for its product.

"The only way to bring it down is to stop universities competing against each other by uniting and thus have a greater bargaining power. He said that six years ago a smaller college he was connected with made a profit from entertainment, but now lost £2,000 a year because it had to pay so much for acts. He said that Leeds' University Social Secretary, Simon, had put the prices up by paying huge sums to acts. (he is said to have booked the Stones for £2,000 a night). Competition has got to stop and contracts must be sent back in time, signed, by agents representing groups.

"Comrades," he thundered, "how is it three Social Secretaries have become agents on leaving university? Are Social Secretaries thinking of the University or their own careers?" He advocated a brokerage to negotiate prices with the industry and bring down prices.

Opposing the Motion was Nick Sabine (Exeter University), who said that Nationalised Entertainment was just a cliche that no one would do anything about, and as far as not using groups outside the Musicians Union, they would have few groups to choose from if they did. (These points were defeated by the vote). He agreed the best way to avoid loss was to pay a percentage of the door takings to the groups.

Ashley Miller (Swansea) said the way they were tackling the problem was to bring ticket prices down and sell more. He urged that local student entertainment be encouraged more and the "wishy washy rubbish" offered at high prices be discontinued. He said Swansea had lost £1,000 last year.

Eric Turberville (Edinburgh) said how difficult it was to get groups "over the Haggis line" without paying a lot for groups who ignored Scotland. He felt a percentage deal was right and urged Social Secretaries to get together and organise tours. He quoted a case where he had done so and got the Pink Floyd for £1,000 a night instead of £1,200 by booking it for four nights.

Pete McEwan (Aston Joint Guild) stressed that Students Unions had to provide entertainment as part of their function and he felt that if they want to subsidise entertainment they should be able to without any NUS dictation to the contrary (NUS was urging that entertainment should be self-supporting and not subsidised from Union funds).

Laurie Jones (Lancaster) stressed that a solicitor was needed to chase groups which broke contracts. Rod Armstrong (Leeds Poly) deplored the lining of agencies' pockets and the ego trip of Social Secretaries who spent too much money to impress groups agents. Co-operation would combat eploitation.

Summing up the debate, Jeff Bale (Newcastle Uni.) spoke vigorously that the Constituent Organisations must start a brokerage to book acts. He felt bitter about big acts who had been made by the £300 a night colleges had paid them who didn't want to know now. He also felt that a draft of contracts signed by both Treasurers and Social Secretaries was advisable (passed) and all COs must accept the brokerage idea and see that it worked.

The Motion was passed. Later it was explained that the envisaged broker would be a staff member of the NUS when appointed who shopped around agencies for the best deals and would see that the acts appeared.

BY AN AGENT

PETER WALSH, who is an agent and also a manager of well-known groups such as the Marmalade, said: "I welcome the idea of a broker to deal with. And I would be only too happy to have a fair guarantee and a door-takings percentage.

"Regarding the legal side, the Students wouldn't need a solicitor if they dealt with reputable agents only. If any of my acts have to pull out of gigs I see they make it up later. The Troggs played for £35 instead of £150 at a college they had to let down because of a South African tour.

"But I agree certain agents are over-pricing acts and killing the business. Trouble is the act goes to America and gets a hell of a fee, even at American universities which are subsidised to the hilt, and they expect the same money in Britain. It's mad."

BY A STAR

Quotes from Graeme Edge of Moody Blues

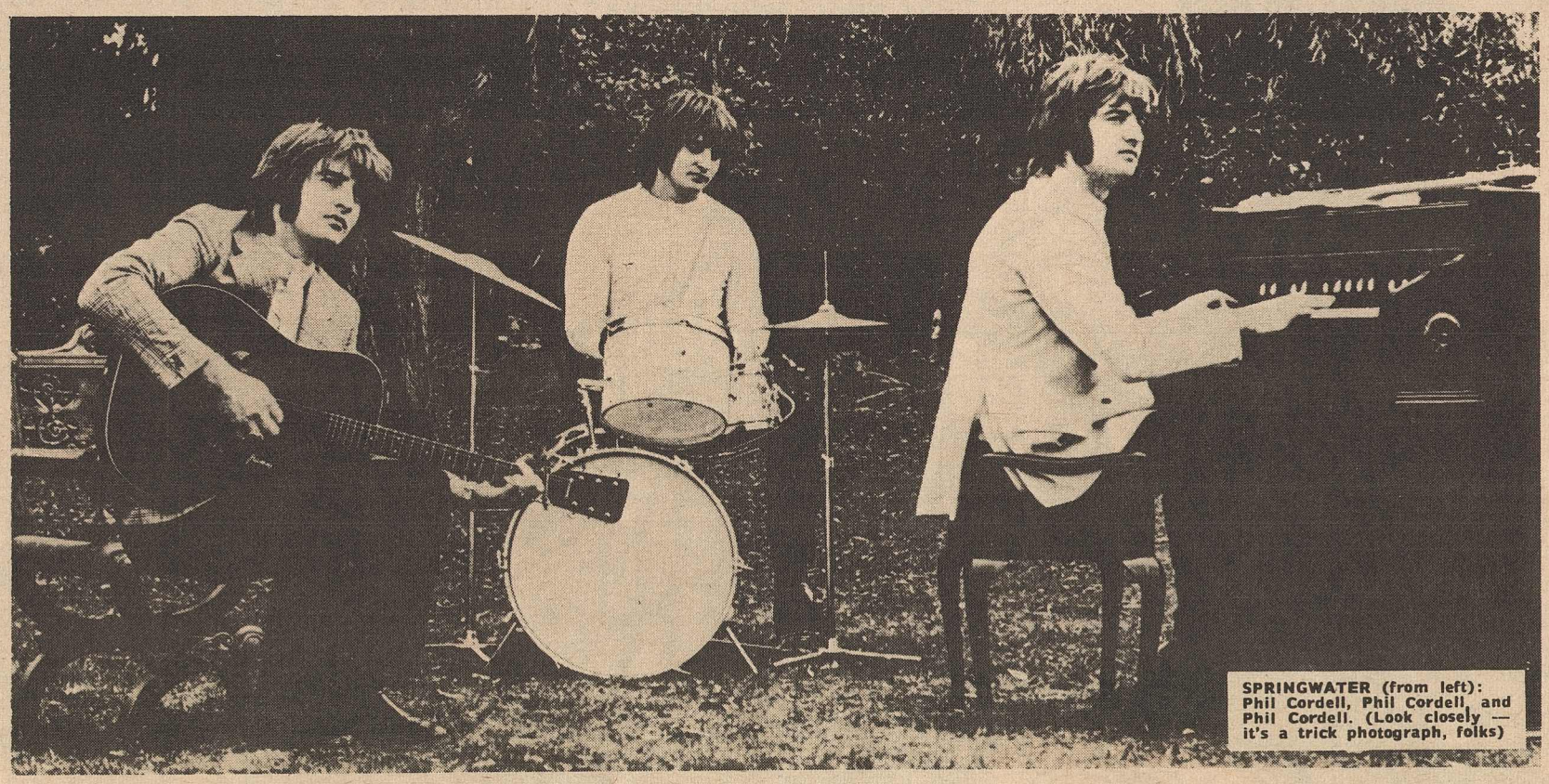
"IT HAS been true in the past that colleges have been rooked but mainly, I feel, by the middle category of groups rather than the top echelon as far as prices go, because in the middle bracket it is more difficult to assess their true value. In our own case, on the recent tour we did Leeds University for £1,500 and they made £500 on the gig and were very happy.

"In fact, we can't play gigs in this country for much below that figure because that is our break even point. If you think of the cost of two lorries, a car, four road crew, two men on PA, the cost of the PA, two sets of equipment in case something goes wrong, two men on lights, and the hire of the light show equipment, plus £20,000 worth of general equipment, plus a 15-person manning for the equipment, you've got a rough idea of the cost involved.

"We don't play colleges in this country for a profit because we don't make a profit. We've now found that they've got accustomed to a certain class of show and that's the only way we're going to do it in the future, economies just don't work.

"In the case of bands like ourselves the idea of a broker doesn't work because we're not out to rook anybody, but it does have a certain amount of sense when you talk about bands in the middle price category."

JONATHAN KING has got himself a rival — Phil Cordell. That name does sound familiar, you may be muttering to yourself. Well, it should. Now 24, Phil came into the music business at the age of 16 as part of Tuesday's Children — a group who achieved some measure of success, but no more than millions of others. And do you remember a record called "Surfin' Soul" by the Beachcombers? Cordell was the Beachcombers and he was also a singer/guitarist on the folk scene.



SPRINGWATER (from left): Phil Cordell, Phil Cordell, and Phil Cordell. (Look closely — it's a trick photograph, folks)

THE THREE (SAME) FACES OF SPRINGWATER

Now Cordell is Springwater, with his single "I Will Return" riding high in the NME chart. He wrote the number, arranged it, played all the instruments, and even recorded it in his own studio. Hence he's a rival to that better-known all-rounder King.

In a way, Cordell was pushed into making his hit record — something he's very grateful for.

Talking at Polydor Records, he told me: "I'm involved now with Dave Williams of Jigsaw Music, and a couple of years ago I made a demo tape and gave it to NEMS for whom Dave was working . . he picked it up, and at the time he was just thinking of going on his own and making a publishing company for himself.

"Well, he rang me about a month later, and I'd just signed up with Warner Brothers for two years. He said 'I think you've got something there on the tape, can we do a deal?' I said, 'I'm afraid not, as the contract lasts two years,' and he said, 'OK, I'll ring you up in two years time,' which I thought was a good way to end the conversation.

"Anyway, two years went by, and my contract with Warner Brothers ended and nothing happened with that. Dave Rang. And he said, 'How about it, are you going to send me a tape?' I said: 'Oh, yeah,' but I kept forgetting about it and he kept ringing me up and pushing me. I suppose really I owe most of it to him because he has pushed me into it."

Following this, Cordell sent Williams six numbers which were well liked, and out of that came the Springwater hit, which was re-recorded by Williams at Phil's home studios.

"Although the record's gone, I don't think it's hit me yet," continued Cordell. "It's hard to explain. I've just not grasped it yet. I mean, it's obviously good!"

But Springwater is only the wedge in the door for Cordell to do his own singer/writer album. And he plans to make another single, again playing all the instruments which wil go out under the namel of Freeway. So quite naturally there is a comparison to Mr "Johnny Reggae" King.

Said Cordell: "Jonathan King has done remarkably well, and good luck to him. Yeah, it'll be the same kind of thing, but a completely different sound. To anybody who gets a record in the charts, I say good luck to them, because I know what it's like not to get one in . . . but I personally wouldn't have recorded 'Johnny Reggae' or anything like that."

The reason this Springwater venture came about was because Phil had nothing to do, and so he also wanted to play the instruments put down.

"I think in some ways it's a good thing for me to play all the instruments," he continued. "Although if I made an LP of Springwater, it would be wrong for me to play everything on it, because you would find all my ideas in every song. If you have session musicians . . it's their conception of doing it."

But Springwater's style is quite unique. "If you listen into it," remarked Cordell. "there's another tune going on in the background, and this is what I shall try to do on the LP — bring a classical feel into it, but in the modern conception of music now, so that it's accepted by everybody. In other words something very, very simple, but something melodic, that you can pick up.

"This is what I'm trying to do in the songs. I think Dylan did it. His songs were so simple, yet so original. I think if you can combine those two things, simplicity and originality then you've got it.

With his future "group" ventures, though, Cordell must avoid the trap of sameness. "I've got to be careful they don't all sound the same," he explained, "but from what I've done at home, they don't. Freeway is a completely different style to Springwater — it's a country rock type of thing."

The Springwater single marks the most successful stage of Cordell's career, which should develop from now on. But it doesn't worry him that he can't perform the number live.

"I don't think I want to get back on the road again. I've been playing in groups for about six years, constantly, two or three times a week, and even now if I was to go back on stage I would still get that same feeling . . . butterflies. You get frightened. Once you're on there, you're OK, but even so I would still get the same feeling, and I don't think I'd be able to get over it."

By TONY STEWART

from you to us

Letters to "From You To Us," New Musical Express, 128 Long Acre, London, WC2E 9QH

SHANNON MATERIAL

ACCORDING to Alley Cat (NME Nov 13), Andrew Oldham is remixing tracks made by Del Shannon in 1967. But what has become of Del that four year old recordings are now being dusted down, presumably for release in the near future?

Currently here in Britain for cabaret engagements, Del will be remembered for "Runaway" and his subsequent string of melodic hits during the early and mid sixties. His current visit ends a lengthy period away from our shores, yet he has received little publicity and there had been no new release to plug or TV work arranged during his stay.

A few cabaret dates, mainly in the north of England — and now the possibility of four years old tracks being the next Shannon material available, is not going to revive much interest in one of the "great" talents to emerge during the sixties. Dell will need to make greater efforts if he is to really triumph again and score a comeback in our best selling charts. — JOHN FRAPWELL, Frome, Somerset.

THANKS FOLK

FIRST, thank you for a folk column — about time too! And second, what's all this about "Folk on Friday" being axed by the Beeb? We can't let them get away with this — "F.O.F." has been the only respected folk programme for years within the folk movement. We can't let this pass without comment and "Folk on 2" with a policy of "popular folk music for evening listening" just won't do.— JIM CHILDS, W.12.

PHONEY FATHER!

NO Piglets? No Weathermen? Aren't they real? You'll be telling me that there's no Father Christmas next. And I thought all those groups were real, and it was purely coincidence that they all had the same sound — and that freak with the funny face just happened to look like the other freak who just happened to look like . . .

Well, I can only say I've gone off the NME for allowing such rubbish to be printed — of course they're individual groups, they're just too modest to appear live, that's all. Who is this Jonathan King anyway? Never heard of him. Perhaps he ought to use his own name a little more, or he might find himself forgetting it. And long live the Piglets, Sakkarin, Weathermen, Nemo — and Father Christmas. — JULIE WEBB, Swindon, Wilts.

ALBUM WINNER

SAVILE: new "youthful image."

DEEP ROCK

SURELY Deep Purple must be the top rock group in the country. Their performance at Manchester recently was absolutely brilliant, with Richie Blackmore rolling across the stage doing his Hendrix impersonations and Jon Lord attacking the organ as though he really hated it. Also a must to be mentioned was Ian Paice driving the rhythm along with his beautiful rock drumming. Roger Glover also played his part with a fine back up bass. Ian Gillan's voice penetrated through the whole hall and at times I thought the walls would come tumbling down. Towards the end the audience went wild, dancing in the aisles and calling the group back for two encores. — SUZANNE CONCAR, Manchester 18.

THINK AGAIN

I THINK for the first time, since perhaps "Ready Steady Go" Commercial TV has brought out a net-worked pop music show which will give real opposition to the B.B.C.'s long running show "Top of the Pops." I refer to "Top Twenty Special" the first show on TV last evening at a popular tea time viewing time 5 p.m.

Plenty of attractive dollies, up to the minute top twenty tunes, but NOT exact copies for all of them, even a few oldies, and wonderful — NO compere. In simple words pop music with the accent on POP in every kind of way, what more could one ask?

I believe last evening's show was the first in an occasional series. Think again London Weekend, let's have a similar show at least once a fortnight? On last night for the first time "Top 20 Special" could I think mean a complete "new look" for other pop shows on TV and indeed the current top one "Top of the Pops," it made the latter show seem jaded and in fact "old fashion."

Strangely Jimmy Savile on last Thursdays "Top of the Pops" was "quiet" by his standards, and he EVEN had a suit with a tie. Perhaps he had a recent preview of "Top Twenty Special and knew in the future there might be more room on TV for Pop shows without so much larking around, MORE entertainment and indeed a "youthful image." I must admit Jim you looked about 10 YEARS YOUNGER last Thursday . . . Keep it up. — JOHN WATERFIELD. Plymouth, Devon.

GOOD WRONG

JACK GOOD seems to have mastered the knack of making everything he says sound like an instant definitive assessment of the state of rock. The gulible might be taken in by the self-flattery he dispenses so freely but any level-headed person will take no time in realising that Good is nothing but a personification of the guy mentioned in Kris Kristofferson's "The Pilgrim Chapter 33" — 'He's a walking contradiction; Partly truth and partly fiction; Taking every wrong direction; On his lonely way back home.

First he presents himself to us talking of creative energies and sundry other attributes. Next thing we know he's informing us that the secret to make one's talent precious is by not doing too much.

In complete defiance of the acclaim showered upon such introverted artists as Leonard Cohen, Laura Nyro and Ralph McTell he goes on to define talent as something synonymous with outrageous or "otherwise it won't make it." Excitement, both visual and aural, might be an integral constituent of a healthy rock scene, but then so are quality, durability, inventiveness, and a genuinely contemporary vision. — MASON ROSS, Malta.

CRAZY OR STUPID?

SOMETIMES I wonder whether the British disc-buyers are crazy or stupid. You slam your own artistes and hail lovingly the foreigners, mainly Americans.

I am saying this in view of chart success of groups like Titanic, Redbone, and Burundi Steiphenson Black, which sound as if they were recorded in a slaughter house.

Polished and artistic sounds of Sue and Sunny. Brotherhood of Man, Pickettywich, Legend and Procol Harum do not make the charts or find it very hard. Legend and Procol Harum are far more popular on the Continent and in America.

If the British people do not want to lose artists like Terry Reid, who is one of the greatest, then start caressing your own product. Show that Brittania rules its own charts. — ANTHONY P. CATANIA CARUANA, Malta.

KINKY PARTY . . .

continued from page 23

Rocco Langinestra (President), Mort Hoffman (Vice-President), Ken Glancey (U.K. Managing Director), Herb Helman (Head of U.S. Publicity) and other top brass in New York at a small cocktail party they hosted for their British visitors.

Their enthusiasm over the potential of the Kinks in the American market is limitless.

The phrase "so excited by the signing" repeatedly cropped up in conversation.

Though their aura may have seemed to have dimmed slightly over the recent months here at home there is no sign of this having happened in the States where, in New York at least, the radio was constantly playing tracks from the new album and they are currently on a sell-out tour.

RCA, having now captured and successfully re-launched the Kinks, have also signed another British artist and, if anything, perhaps because he is their newest signing, they are even more enthusiastic about.

His name? David Bowie, who they predict, will become a giant of an artist in the States. If they're right ,and it won't be for lack of trying, that's another good artist we've lost.

But from what I learned at the party it isn't all one way traffic. A big name on the East Coast is Ozzie Linhart who, at one time was expected to replace David Clayton-Thomas as lead singer with Blood, Sweat and Tears, but who has opted to remain solo.

Buddah Records tell me (yes, they were at the RCA party too) that they are planning a big British launch with a lot of backing from Britain's Paul Rich, an executive of Carlin Music who was returning to London after the party following two and a half months talent spotting in the U.S.

All constructive conversation pretty well came to an end — a startling end — a couple of hours after the party had got under way when the first of the Cockettes made his or hers amazing entry.

Two of them are pictured left with RCA President Rocco Langinestra who joined in with the whole bizarre event. They're a group of female impersonators, currently appearing in "Pearls Over Shanghai" at Broadway's Anderson Theatre billed as being direct from San Francisco where, apparently they're very big.

New York hasn't taken to these latest exponents of the Theatre of the Ridiculous, but their camping and cavorting certainly made this memorable party go with a swing as more and more arrived, accompanied by boy/girl friends.

Whether they were genuine transvestites or simply out to shock I hadn't the stomach to find out. Certainly the people they attracted in their wake caused a great deal of confusion with the male guests.

After a few hours of never-ending flow of alcohol it became impossible to tell if one was chatting up a girl or boy. It was at this point, after having once made the same mistake in Copenhagen, that I made my apologies and left.

It's nice to be wanted, but . . .

ANSWERS TO LAST WEEK'S CROSSWORD

ANSWERS

ACROSS: 1 Curtis Mayfield, 7 Neil Diamond, 8 Shirelles, 11 "Power (To The People)", 13 Neck, 14 "Fearless," 15 Elton (John), 17 Clan, 18 Osibisa, 20 Elgins, 21 Athol (Guy), 24 Free, 25 Madeline (Bell), 26 Georgie, 27 (Allen) Klein. **DOWN:** 1 Chris Montez, 2 Ronnie Scott, 3 "I Like It," 4 "Mud Slide Slim," 5 Fame, 6 Lady, 9 "Spirit In The Sky," 10 "Sweet Caroline," 12 Rascals, 16 (Peter) Noone, 19 Al Green, 22 (Mike) Raven, 23 Denny (Doherty).

FOLK ON FRIDAY

BRITISH FOLK — IN HOLLAND!

AS I was saying last week, Martin Winsor is co-ordinating the London end of a festival of British folk music, to be held in Eindhoven, Holland, on December 11 and 12.

I hope that sunk in. Eindhoven, Holland. Not Dutch folk music; not an international festival that includes British music; not even a European festival with a British contribution . . . but BRITISH folk music — in Holland.

What's more, the festival has been underwritten (not that anyone expects it to lose money) by the Eindhoven City Council. And the Dutch end of the business is in the hands of Youth And Music, an organisation that exists in many countries, including Britain, to encourage young people to take an interest in and perform music.

In Holland, Y and M is well established in Amsterdam, Utrecht, and, of course, Eindhoven — and its emphasis there is on all types of music (classical, folk, jazz etc) for all types of people.

The festival arises from a smaller one held last year in Utrecht, which, although it was underpublicised nonetheless attracted 1,200 people.

The Eindhoven festival is expecting to pull in 3,000 at least. It will have lots of trimmings — good simple food, souvenir programme, coffee, coke and stronger beverages — but the basic festival will be much like a Cambridge festival, with a big concert on each day; workshops, including guitar and fiddle techniques; a café chantant where you can eat, drink and listen; and a good old-fashioned ceildh, where everyone who wants a sing will get one before the weekend's out.

Nobody is too sure how the finances will work out, but the deal for British artists is not at all bad; free air transport, bed, food— and an offer of up to two weeks' hospitality, with enough paid work to make the trip viable.

All this information and a lot more came from the festival organisers, Piet Zeegers (no, not Pete Seeger going Dutch) and Renske Bongers. When I talked to them in London last week, Renske told me something of their attitude to the festival.

"We felt," she said, "that Utrecht had given us the possibility of a big festival. There is a great deal of interest in British folk music among Dutch youngsters who have little opportunity to hear it."

I can testify to Renske's view. While in Holland last year, I found clubs where a bit of Dylan and other contemporaries took second place only to British traditional folk songs. In the clubs I visited, I heard not one Dutch song performed, but the British material was quite creditably sung.

Now if you want a good weekend in Holland on December 11 and 12, let me tell you the line-up. From Scotland, the MacCalmans, the Clutha, the Laggan, Isla St. Clair, Bitter Withy, etcetera; from Ireland, the Dubliners. the Chieftans (who knocked Cambridge sideways in 1970), Al O'Donnell, etcetera; from England, Peter Bellamy, Martin Winsor, Fiona Stewart, Green Ginger (highly placed is the Syon Park folk competition this year), Clive Wolfe, Chris Phlegg, etcetera. (Those etceteras cover a whole lot more artists.)

PETE BELLAMY: on festival bill.

But the real beauty of the business is the price — bring a sleeping bag and/or inflatable mattress; you get floor space in the heated rooms of the Eindhoven Student Centre, air transport from London, festival ticket, all for £15 . . . yes £15.

They do tell me that Dutch gin is about 80p per stone jar. We on the folk scene often talk about preserving the tradition, and alcohol is a fine esprervative, I've heard.

Seriously, folks, see you in Eindhoven!

By ERIC WINTER

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RCA RECORDS AND TAPES

Cliff's career on the edge?

WHEN I talked to Jimmy Cliff in his flat off London's Fulham Road, he had not yet read my less-than-glowing review of his new single, nor was he aware that I hadn't been as generous as I might about some aspects of the new Pioneers release which he both wrote and produced. However, in the interests of honesty I decided to make a clean breast of it.

Wasn't "Those Good, Good Old Days" (Trojan TR 7845) just a bit too close to the raw Jamaican original sound to appeal to the wider public in this country, I wondered?

"It's true that I haven't made any concessions to Western commerciality and I think that it will have to be played quite a bit to have a chance of making it," he admitted.

"The track is one of three that I bought back from Jamaica after my last visit, and I thought it was most appropriate to current tastes."

Potent

The rejected items were played to me and I ventured to suggest that either might have proved more potent than Jimmy's choice. Once again the numbers carry very strong titles — one is called "Struggling Man" and the other "Be Wise, Be Free When You're Young." Does the invariable strength of his titles mean that he devises them first and then builds the songs around them?

"Sometimes a title comes first, but by no means always."

When I went on to confess that I had knocked the introductory bars of the Pioneers' version of "Give And Take" (TR 7846) — coincidentally Jimmy's own first British hit back in '67, he wasn't unsympathetic to my point of view:

"In fact, you were listening right," he agreed, "because there is something missing. You see, the song was working out very long and we also had an intro that was long. Somebody said 'What's this, an album you're making, or something?' so it was decided to cut the first part of the intro."

The last Cliff single to make it to any significant degree in this country was "Wild World," around this time last year. It was his first hit that he hadn't penned himself. Why had he decided to record it?

"I was trying to do something different," he told me. "A lot of people were knocking reggae at the time and I know I can do anything in the music field as long as I put my mind to it. So, when I heard this song of Steve's (Cat Stevens' real christian name), I fell right for it. Steve put the backing tracks down and all I did was just go into the studio and add my voice."

In the intervening months two singles — "Synthetic World," which was, again, not a Cliff composition, and "Sitting In Limbo" — have been offered to the great British public without their showing much interest in them.

Why does Jimmy think they failed to register?

"They were both released when I was out of the country touring the West Indies and South America. They were good enough records and I don't know exactly why they didn't make it, unless it was because I wasn't here to promote them."

Jimmy was also puzzled by the lack of response to his album "Another Cycle" (Island ILPS9151), released earlier this year.

Development

"A lot of people don't even seem to know about it," he thinks. "Of course, it's possible that many record buyers wouldn't expect this sort of album from me, but it was another cycle of my development."

Of his collaborator on the set, Gillie Bright, he explains: "Gillie is a guy I met in Argentina — he's from Panama. I had the songs and ideas and everything, but when I met this drop-out doctor of philosophy I thought he might be able to put lyrics on a sort of higher intellectual level than I could."

I asked Jimmy to tell me about his appearances abroad.

"I've recently been doing TV in Italy, where "Give And Take" is doing well in their charts right now," he revealed. "When I go to South America I do big halls, ballrooms and concerts

From the soul...

Should bluesmen sing the 'whites'?

B.B. KING played live to 2,930,716 people during 1970 — a remarkable achievement, especially for a middle-aged black blues singer.

With albums sailing up the American charts, a super-single in "The Thrill Is Gone," is a full booking sheet of TV dates, pop-festivals and concert-tours (B.B. is currently visiting Europe), he has little to complain about.

Of course, the Blues Boy owes this upsurge of popularity, after 20 years of dues=paying in dingy clubs and juke-joints, to the publicity which has come his way courtesy of the biggest names in rock who always drop his name among their greatest influences.

But, surely, the debt they owe to B.B. (and to the hundreds of other talented black blues artists who haven't had his luck in being adopted by white audiences) is even greater.

Any job of work can be done better with experience and that's something most of the great bluesmen have certainly had, and yet, while they struggle to make a living (and it is amazing the number of much-vaunted black blues singers who have never been able to make a full-time living from their music) young white singers and guitarists, scarcely out of short-trousers, make a fortune out of playing their licks and singing their songs.

Now, I'm certainly not one of those blues purists who claim that white men cannot sing the blues and, moreover, should never attempt to. For my money, Woody Guthrie was truly a great blues performer (though mainly because he in no way tried to sound coloured but sang blues about his own life style as a member of a poor white sharecropping family). And many of today's white bands have something valid to add to the rich pastiche of the music.

B. B. KING

But, surely, something is wrong when a white youngster without an ounce of originality can be banking thousands while Otis Spann, acknowledged as probably the greatest blues pianist of all time and still much in demand as a recording artist and studio musician at the time of his passing, can die and not have enough money in his estate to even pay for a tombstone?

B.B. King has been quoted as being grateful for groups like the Rolling Stones and players like Clapton and Mayall who have drawn attention to the blues and thus helped get a better deal for the black bluesmen.

One can't help agreeing with this and I certainly don't hold it against the Stones that they, for instance, won more fame for their performances of "King Bee" and "Little Red Rooster" than did Slim Harpo and Howlin' Wolf respectively. But I do blame the status quo within the recording, entertainment and media industries which allows this to be so.

This plight of the bluesmen is the theme which most often strikes one when reading a book which is invaluable to blues enthusiasts, interesting to all students of black culture, and which could be picked up, read and enjoyed even by those who had no previous interest in either.

Aptly titled "Nothing But The Blues" (and CBS have issued a worthwhile double-album LP set as a companion), it is compiled from various published and unpublished manuscripts submitted to the specialist publication Blues Unlimited and put together in book form by editor Mike Leadbitter.

Written not by trained writers but by blues collectors and enthusiasts, the book has a tremendous vitality.

Giving a valuable insight into the black music industry and its foibles, "Nothing But The Blues" (Hanover Books, £3) highlights many of the reasons why the lot of the blues singer is as hard as the lot of the people about whom he sings, prejudice, exploitation, and crooked practises helping prevent him reaping his just reward.

If you want to hear the work of the aforementioned Otis Spann at its best, then buy the new Junior Wells' album "South Side Blues Jam" (Delmark DS 628) which features his brilliant piano-work. This was his last studio session, though the feel is more of a "live" club recording. As the sleeve-note says: "We have tried to capture what a listener would hear any Monday night at Theresa's Bar at 48th and Indiana on Chicago's South Side."

Singer and harp-player Junior Wells is one of those who hasn't quite managed to break out from the vibrant but tough Chicago blues scene into the wider realms of rock, though he has made one or two Fillmore appearances and has made several fine records in the more commercially acceptable soul vein.

With him on this set, apart from Spann, is that flashy yet undoubtedly first-rate guitarist Buddy Guy, second-guitarist Louis Myers (who has played with Muddy Waters as have Guy and Spann — the latter-named, incidentally, was Muddy's half-brother), Ernest Johnson on bass, and the solid drumming of that veteran of so many legendary blues recordings, Fred Below.

Delmark is a small label dedicated to releasing samples of the more ethnic music from "the Windy City," ranging from the blues of people like Wells, Arthur Crudup, J. B. Hutto, Magic Sam and Luther Allison, to the free-form of Sun Ra and the traditional jazz of George Lewis.

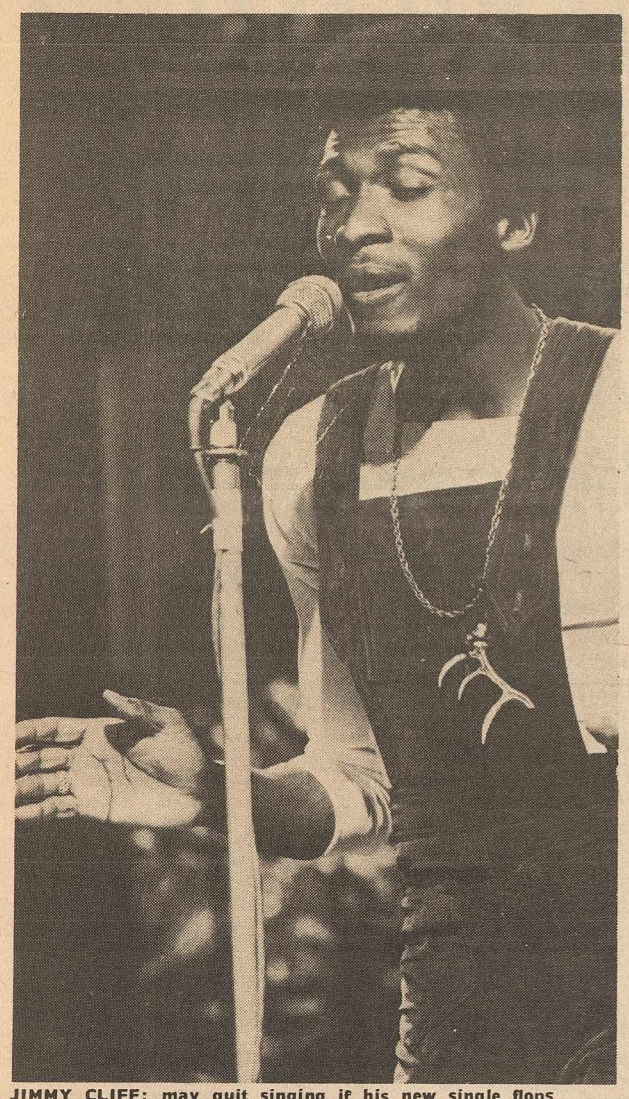
Outlet for Delmark over here is the tiny Talent Record Company, run from a flat in Bedford Square, London, by Carlo Krahmer.

Carlo's story is a mirror of the black bluesman's lot. Starting out as a jazz musician, he was forced by bad health to switch to the other side of the business.

Like all those old bluesmen, Carlo has never given up and he's refused to be compromised into turning his record label towards the pop markets.

By ROGER St. PIERRE

REGGAE ROUND-UP



JIMMY CLIFF: may quit singing if his new single flops.

"I'm lucky in the sense that I'm in the kind of business that allows me to be able to afford to travel. If I had to fork out all the expenses from my own pocket, it would be a very different matter — I couldn't afford it," admits Jimmy, who is busy learning to speak Spanish and French.

How does Jimmy rate other Jamaican artistes? "I really believe in the Maytals," he told me enthusiastically. "While I was last in Kingston, I produced and recorded a new single from them that will now be their next European release."

He played the single to me and it's the most infectious sound to come from a J.A. studio in recent months. It's entitled "I Can't Believe What You Say" and boasts a melody line that owes not a little resemblance to a certain TV commercial jingle.

'Reggae is the freshest music in the world today'

"I think reggae music is the freshest music going around in the world today," Jimmy said. "You see, rock 'n' roll, as practised by the Beatles and the Stones, has been going for God-knows-how-long and has been played and played. Folk music is what's really setting the pace now — Cat Stevens, James Taylor, and so on— and that's been going for quite a while too. So that leaves reggae as the freshest thing. It's been keeping in a corner for some time, but everything that's good has to come out eventually and that's what's happening to reggae now."

Does Jimmy not think, though, that there is too much grass-roots reggae of rather ordinary standard coming out of the Jamaican studios?

"Of course," he agreed. "But all popular music forms have been through the same teething pains. Look at the blues and how long it had been going before it stopped just being the music that the little guy in the little club in the back streets sung and became universally accepted and interpreted.

"It's the same sort of thing with reggae and I believe that it's only just a matter of time before real reggae comes to the surface and is accepted by the majority public.

"And it won't just be a passing phase because it's a definite and positive sound. You can't associate it with any other music — you can't say it's derived from this or from that . . . That's why it's taking a long time for people of other cultures to get into it properly.

"I agree that we do have to progress because a lot of reggae does sound the same. We need to get down to some serious thinking and improve on the original. After all, reggae music is now the most international part of Jamaican culture."

Already reggae is being taken seriously by respected names in other areas of pop music. Booker T., Eddie Floyd and Paul Simon were all recording in Kingston when Jimmy was home earlier this year. Simon put down tracks for his forthcoming solo album.

"I don't think that Paul caught the genuine reggae rhythm, but I think he was just there to get the feel of the sound," Jimmy offered. "Incidentally, if you listen to 'Cecilia' and 'The Boxer,' they both have a reggae feel."

During his 10 years in the music business (he's now 25), is there any other occupation that Jimmy has considered.

"I wanted to be a journalist at one stage of my life, but I don't think I would have been good enough at it. I realised that I was better at reading and writing music."

And what of the future?

"Like most people, there are certain things I want to do with my life," he began. "I enjoy singing and writing, although I'm not as sure about singing now as I was. This new record really will decide the future of my life; if it does happen, fair enough, but if it doesn't, I might well retire into the background and leave the front-line star bit to others!"

A serious threat, and one that stands as good a reason as any to rush out in our thousand and purchase "Those Good, Good Old Days!"

DIARY DATES

REGGAE FANS in Leeds are amongst the luckiest this weekend with a three day festival of West Indian music at the town's Jubilee Hall.

Names at the venue tonight (Friday) are Dave and Ansel Collins and the Pioneers, with Desmond Dekker and the Aces frontlining on Saturday and the Maytals making their farewell appearance before their return to J.A. on Sunday.

Otherwise, Greyhound arrive back from a couple of days of appearances on German TV in time to play the Corn Exchange in King's Lynn tonight, while Bruce Ruffin is at the Revolution Club in Sutton in Ashfield near Nottingham as well as the Ilkeston Co-op Hall in Derby, and Birmingham's Roy Gee's entertain at the Cue Club in Praed Street, Paddington, London.

On Saturday the Marvels double at Mr. Bee's in Peckham High Street and the All-Nighter Cinema in Pentonville Road, London. Pat Kelley is at the Ravin' Place, Longsite, in Manchester, and the Mohawks play Wolverhampton's Club 67.

Also on Saturday, the Pioneers move on to New Cross; Nicky Thomas is at the Dorothy Ballroom, Sidney Street, Cambridge; Greyhound are at the same town's Guildhall (divided loyalties here!); Dave and Ansel Collins set up in opposition to Pat Kelley at Manchester's New Century Hall; the Maytals play their penultimate date at Ipswich Baths Hall and Inner Mind (perhaps the most successful of the white reggae outfits) are the attraction at Paddington's Cue Club.

Looking ahead, Scottish fans might like to make a note of a December package tour lined up for their entertainment.

The two-hour show, featuring Dave and Ansel Collin's with the support of the Techniques, Winston Riley and Bobby Davis is set for the Princes Hall, Workington, Cumberland (Friday 17), Market Hall, Carlisle (Saturday 18), Pavilion Ballroom, Ayr (Sunday 19), and reaches the famed Electric Garden in Glasgow (Monday 20). Then, on Thursday 23, the package moves south of the border and is joined at the Coventry Locarno by the Pionners, who will stay with the show for a Christmas Eve gig at Birmingham's Rio Grande.

By ROB RANDALL

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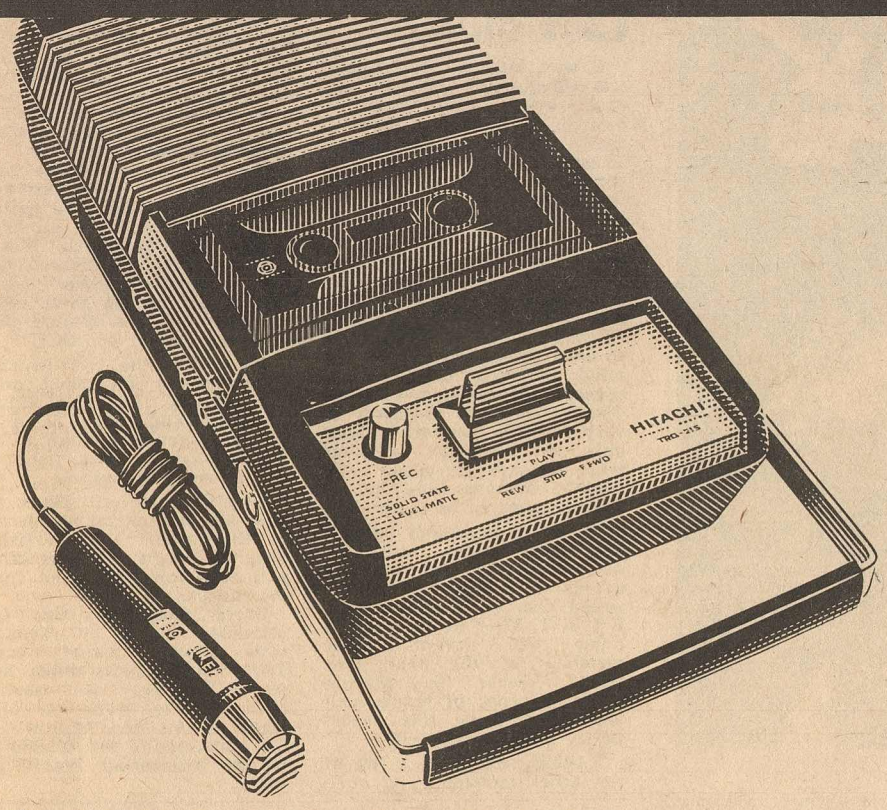

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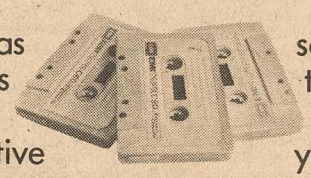

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Beatles 'take over' in New York

GEORGE HARRISON and John Lennon have been pretty permanent figures around New York lately. Word has it that most of Harrison's time is being spent editing the film of his Madison Square Garden concert.

The film is slotted for a TV showing the first week in December. Hopefully, the "live" recording of the event will also be released by then.

The Lennons are putting out some new product as well. John and Yoko have recorded a single tentatively called "Happy Xmas."

Reportedly, the "B" side features Yoko singing very nicely on another seasonal number, "Listen The Snow Is Falling." They've also completed another LP, which should be out next month.

From NANCY LEWIS in New York

COUNTY JOE McDonald, currently in New York for an engagement at the Bitter End Club, called a Press conference and had a real go at Jane Fonda's anti-war efforts, describing her as politically "simple-minded."

Specifically, McDonald held the conference to announce that he was no longer associated with FTA shows. (FTA stands for either Free The Army or F——— The Army — depending on who you're speaking too).

Since last March, Jane Fonda, Donald Sutherland and others, including Country Joe, have been staging shows for soldiers at coffee houses near U.S. military bases. These anti-war, anti-military shows are a blend of political satire, irreverent humour and music.

All proceeds have gone to the United States Servicemen's Fund, which supports coffee houses, underground newspapers and legal aid for servicemen.

Until now, these performances have only been staged in America, but Jane recently announced plans for shows in the Phillippines, Japan, and possibly even Vietnam.

Country Joe has been involved with peace movement efforts since 1965, while, he declares, Sutherland and Miss Fonda have only been involved for two years. They're novices," he said, and charged them with having a bad effect on the movement. "The Press has catered to them, but the movement has been duped . . . they've assumed a position of authority they don't have."

"Jane's convinced that she's going to stop the war, that she's going to do it herself," Joe continued, "The FTA shows should be a true collective, and it should be up to the collective to decide what they want to do. The shows project a very liberal attitude. The radicals have all been pushed out. If it's not going to be a radical collective, they should say so."

Country Joe obviously feels that all decisions were made by one or two people, and that the whole original purpose was being defeated. he just doesn't think Jane Fonda is political or radical enough to assume such a leadership role.

He did add: "I don't want to get into a bitchy or catty thing with them."

So far no response has been heard from the Fonda/Sutherland front.

ALSO ON the political front, there's a comedy album out which should stir up some excitement. "Richard Nixon Superstar" is the title on this record, made by impressionist David Frye — and he does a brilliant job of playing Nixon and a wide variety of other public personalities.

He narrates the record in the voice of evangelist Billy Graham, and features interviews between Nixon and FBI chief J. Edgar Hoover; Nixon and Muhammed Ali; Nixon and Yippie leader Jerry Rubin.

It ends with a send-up of the President's economic policies, and the announcement that the U.S. is to hold a "going-out-of-business sale."

I'm not usually keen on comedy albums, but this one does have some very funny things to say. And it will certainly create controversy!

To make sure they don't miss it, the record company (Buddah) have sent copies to every U.S. Senator. And there's a giant billboard of the album cover being erected in Washington, D.C. — in view of the White House!

● DONOVAN has visited New York for the first time in ages. He appeared at Madison Square Garden, but apparently just doesn't have the drawing power for a venue of that size. Judging from the rate at which free tickets were being offered around, I'd say that sales were far from healthy. And that is a shame.

JOHN LENNON: another LP soon?

● BILL WITHERS recently came into the spotlight with his first hit, "Ain't No Sunshine," and the follow up success, "Grandma's Hands." Now, reportedly, he has been approached by Italian film producer Roberto Scarsella, who wants him to score a forthcoming Marcello Mastroianni film called "M.J." There's also a chance of an acting role for Bill in the project.

● THERE'S a commercial on television which shows a mass of young people gathered on an Italian hillside singing a song about Coca-Cola. The song itself barely mentions the product being sold, and it's a very strong number. Called "I'd Like To Teach The World To Sing" it's so good that there are now recorded versions being released (which actually don't use the Coke name). Artists who have done it include the New Seekers and the Edwin Hawkins Singers. Talk about commercial songs . . . !

AMERICA CALLING

The continuing saga of 'Tears': Who will be the new man?

THE final Blood, Sweat and Tears album was recorded here in New Orleans today when the group played two concerts with the New Orleans Symphony Orchestra.

The concert was not the typical B.S. and T. fare. Relying to a great extent on the 84-piece orchestra, the group made rather extensive use of their soloists — most notably Lew Soloff on trumpet (with Pakhmutova's "Concerto for Trumpet and Orchestra") and Dave Bargeron on trombone (with the premiere of Dick Halligan's "Concert Piece for Trombone and Orchestra").

Also included was the premiere of "Gentle Rain" by Halligan and David Clayton-Thomas.

Although the concert was well received, it was rather tepid musically. Both the orchestra and nine-man group seemed over cautious in their approach to the experiment.

Only the last 20 minutes after the orchestra had left the stage brought any real excitement; minus the subconscious restraint of the orchestra, the group really let go and delivered one of the best sets I have ever heard them play.

From CHRIS VAN NESS in New Orleans

Last time

It was, after all, one of the last times they would play such songs as "Lucretia McEvil," "Spinning Wheel" and "Go Down Gambling." These (and many others) were songs written by or identified with David Clayton-Thomas, who is leaving the group.

I sat next to David on the plane from Los Angeles; and as far as he is concerned, HE is quitting the group, rather than vice versa. The fact that he was asked to leave seems to have completely slipped his mind. In spite of his ever-present, inflated ego, Clayton-Thomas remains basically a very likeable person. It may only be his ego speaking when he says the group is in trouble without him, but it also happens to be the truth.

As David so clearly pointed out, the group will, of necessity, have to undergo extensive revisions, as his sound was so identified with B.S. & T. Then he went on to point out several other members of the band who would rather be playing different types of music, and who might take this opportunity to leave as well.

I spoke with quite a few of the other members and none of them were admitting to any desire to leave; but some expressed a marked desire to be able to play more sophisticated (i.e., straight jazz or classical) music.

Certainly the concerts with the symphony orchestra gave several of the musicians a renewed supply of adrenalin.

The rather ironic thing about the planned change in the group is that, while none of the members regret David's decision to leave, most are at least a little sorry to see him go. Steve Katz told me over dinner: "No; I guess nobody will really miss David, but basically I guess we all kind of like him. Underneath all of that ego bullshit is basically a very nice guy."

Not official

Although, as at this hour, the group has not been officially notified of David's departure, all the members know about it. The "official" meeting will take place tomorrow morning, but Bobby Colomby and the rest are more looking forward to the following meeting — at which the remaining members will discuss finding a replacement. One thing all are agreed on is that they must find a singer as unlike David as possible.

The most immediate talent considered was Van Morrison, but that has been more-or-less rejected based on Van's current solo success and his PROBABLE unavailability. Another early suggestion was blues artist Taj Mahal; but it was felt that Taj would probably want to stay solo.

The foremost qualities required are a good, strong voice and the ability to write good songs to fit the group's instrumental approach. Possible general considerations include an "unknown" personality or maybe even two singers who can double on some instrument or other.

Right now the two names being spoken the most are Bill Medley (ex Righteous Brothers) and Gary Wright (former organist/vocalist with Spooky Tooth). But neither has yet been consulted.

Wright, however, seems a good bet, as several members of the group took Friday night off to go and hear him play at a club here called The Warehouse.

David Clayton-Thomas is scheduled to remain with Blood, Sweat and Tears until January when he plans to go into semi-retirement to work on his music. A lot can happen in that time, and it will certainly be an interesting story to watch.

FICKLE FOLLOWERS 'SLAM' THE DOORS

From JIM SMITH in Toronto

NOT SO long ago the Doors were a top-drawing act who could fill any hall in North America, and Jim Morirson was unquestionably the leading North American male singer of the last decade.

Sure enough, but the Doors' popularity should have rested on a much firmer foundation. Anyone with a working pair of ears could recognise that the musical Doors — Ray Manzarek, Robbie Kriger, and John Densmore—were three of the most skilful musicians in rock.

Well. after 18 months of withdrawal, the Doors, lacking the late Jim Morrison, are back on the road. Sad to say, however, there appears to be a critical shortage of people with working ears.

With Morrison, and the accompanying spectacle, the Doors did turn-away business. Without Morrison, in Toronto this weekend, the trio, augmented by a bass player and rhythm guitarist, drew a scant 500 people. An Ottawa appearance scheduled for later this week is shaping up for a similar disaster.

Which says something uncomplimentary about the public. However, to say something about the Doors, their Toronto show will be remembered as an evening of magnificent rock.

The group's recent additions to the familiar repertoire are all first-rate and their sound system can stand up to the worst acoustics. The sideshow, which Manzarek insists was never purposely cultivated, is gone and good riddance. Now the audience can concentrate on the music — as it should have been doing for years past.

If that sounds like the Doors are dead, it's just not so. A new single, culled from the album "Other Voices", is being peddled across the continent right now and has all the markings of a sure-fire success. The title is "Tightrope Ride" — remember it. Krieger has never played guitar so beautifully, or as forcefully, and Ray Manzarek's voice has all the best characteristics of Morrison's style.

● **Procol Harum** drew a better crowd last week but, in many ways, were less satisfying. You look at a group like the Doors on stage and know they are giving their souls to the audience. With Procol the feeling just isn't there. Not that the group gave a bad show, but after the intriguing albums, one after another, their stage presence felt just a trifle flat.

That much showed up in King Crimson's set on the same programme. King Crimson's performance really didn't come up to Procol's, but because the Crimson albums are less familiar the group's work seemed more inspired.

Procol move on to Edmonton later this week for a combined performance with the Edmonton . Symphony. That is the type of combined work-out that won Procol so many fans in this country. It should be a quality show.

● **T. Rex** parted, unwillingly, with three guitars recently during a North American tour. They've offered a $1500 reward — so far no takers.

● **New singles** from Judy Collins and Joan Baez, the two principal ladies of American folk, this week. Singles on the charts are nothing new for Miss Collins but it is only since here recent release of the Band's "The Night They Drove Old Dixie Down" that Miss Baez has been able to score with her singles. Judy Collins release is called "Open The Door." Joan's number is more familiar: "Let It Be."

● **This months** pre-puberty superstar, in a hands-down victory, is David Cassidy of the Partridge Family. David managed to make the cover of virtually every fan magazine of the continent this month. He's so big right now that virtually no one mentions the Osmonds or Michael Jackson. So what does David think of all this? Well, his publicised ambition is to take a camping tour of Europe — where nobody knows him.

MARC BOLAN: guitars stolen

Perhaps Cassidy would be more eager to keep his fame if he followed the fortunes of the pre-puberty superstar of six months ago — Bobbie Sherman. For a couple of months last winter. Sherman occupied the very place in every girl's heart that has been taken over by young David. For that he got his own television show, less than two months ago.

And you know what they're going to do with that show? They're going to cancel it in January. Latest word is that Sherman is planning a camping trip, too — around the United States where nobody knows him.

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Ideas For Your Christmas Gifts

The accent is on cassettes

BY ANDY GRAY

CHRISTMAS rears its beautiful / ugly head again (delete which word you want). It means presents and the joy of giving. . . . To help you with the choice, here are some new things on the musical market. . . .

● **PHILIPS** are the "daddys of them all" when it comes to **CASSETTE RECORDERS.** They have two good ones for Xmas — a battery portable, **EL 3302,** for £23.05, which has an optional mains adaptions. It has mike and stand, blank cassette and carrying case included in the price. You can play all your cassettes and record your own anytime.

The more advanced **N 2204** cassette for £32.30 runs off batteries or mains, and you can change over with the flick of a switch. It has an automatic recording level, playback socket, sockets for direct recording from radio, etc., tone control, carrying case, blank, mike and stand. The reproduction is top class.

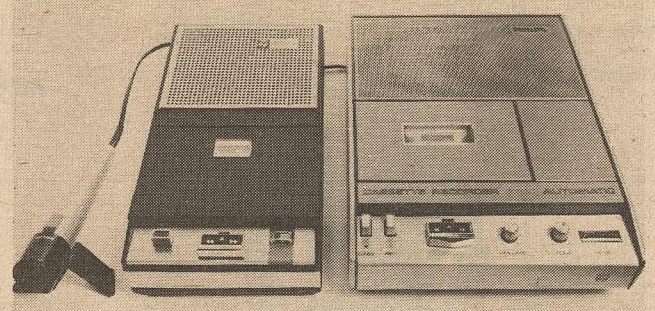
● Another cassette recorder of note is the one introduced by **W. H. SMITH,** the book shops, which runs off the mains (the transformer is built into the machine) or from four HP11 batteries. Compact, in smart black finish and a retractable carrying handle, it has piano-key controls and a pop-up cassette compartment. It plays and records, of course, has a mike with remote control stop-start, earphones, and is guaranteed for a year. Good buy at only £22.95.

● A new line of recorded cassettes offers 90 minutes of children's stories on each tape, 45 minutes each way. They are the **PINNACLE STORYTELLER** series, and ten titles, including Scott's Antarctic Diary, Black Beauty, Treasure Island, Robinson Crusoe, etc., told by such masters as Patrick Allen, Jon Pertwee, Beryl Reid, Valentine Dyall and June Whitfield. Each cassette has a rrp of £2.20. They are produced by Andrew Gardner, of ITN, Terry Scully and Alan Hankinson, with music added by John Gale, at whose Studio G in Wardour Street the cassettes are recorded.

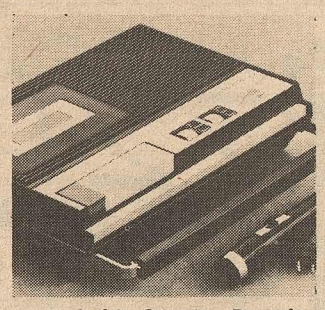
● A new **CROWN** TR-901 portable short and medium wave transistor for £15.40 is for someone who wants something a little different. In a compact case, the all solid-state 8 transistor, 2 diode circuit offers medium band 520-1605KHz and two short wave bands, 2-6MHz and 6-18MHz.

● The **HOHNER** company, long famous for their well-made harmonicas and other instruments, have produced the **HOHNER CLARINA,** designed for young children but older ones can have a go too. If you have always wanted to play an instrument and failed, this one makes it easy for you.

The Clarina has coloured keys and in the box are some coloured pencils with which you can colour the notes in the Tune Book, also in the package. There's detailed instructions of how to play and within a short time you should achieve your ambition. Great for a party. The outfit has a recommended retail price of £3.95.

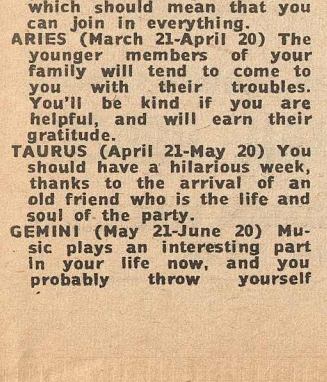


PHILIPS' CASSETTE RECORDERS (I) EL 3302 & N2204.



W. H. Smith Cassette Recorder

Hohner Clarina pack.



SPECIAL predictions for those of you with birthdays next week, including Frank Ifield 34 on Tuesday, Matt Monro 39 on Wednesday, Tom McGuinness (McG-Flint) 30 on Thursday.

Take stock of the situation and act accordingly. Your intuition has never been so good, so do take advantage of it and persevere with any opposition that might come your way. You should have the greatest confidence in your ability and not attempt to hide your light under any bushel, since you are at your most productive and artistic.

The week ahead

CAPRICORN (Dec 21-Jan 19) Concentrate on work this week, which might well be very exacting from your point of view.

AQUARIUS (Jan 20-Feb 18) You should have a completely carefree time of it at the moment, getting involved in practically nothing and enjoying the feeling.

PISCES (Feb 19-March 20) Quite a lot to interest you should be occurring now, and you'll feel very energetic which should mean that you can join in everything.

ARIES (March 21-April 20) The younger members of your family will tend to come to you with their troubles. You'll be kind if you are helpful, and will earn their gratitude.

TAURUS (April 21-May 20) You should have a hilarious week, thanks to the arrival of an old friend who is the life and soul of the party.

GEMINI (May 21-June 20) Music plays an interesting part in your life now, and you probably throw yourself wholeheartedly into getting to know as much about it as possible.

CANCER (June 21-July 21) You may get out of the week what you put into it. Your popularity is on the increase though.

LEO (July 22-Aug 21) Those really interested in their career will reap benefits now, due to the hard work they have put into it previously.

VIRGO (Aug 22-Sept 21) If you are feeling glum, now would be a good time to treat yourself to something you've wanted for ages. Lash out, and enjoy it.

LIBRA (Sept 22-Oct 22) Don't get too involved in other people's problems, since you seem to have enough of your own to cope with at the moment.

SCORPIO (Oct 23-Nov 22) Handle a colleague with kid gloves at your work, or else be prepared to have a big difference of opinion over a major issue.

SAGGITARIUS (Nov 23-Dec 20) You may be in the throes of making preparations for a vacation. Give careful thought to even the smallest detail.

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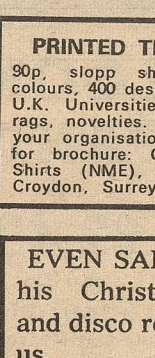
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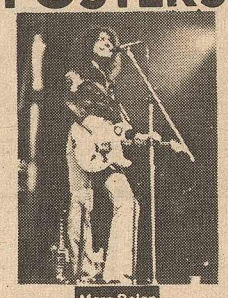
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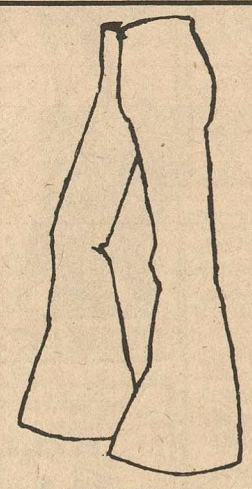

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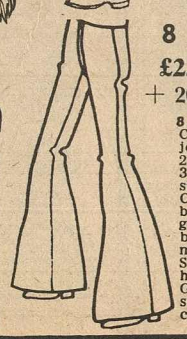

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NME A6

TAIL-PIECES

By ALLEY CAT

IN America, UNI claims **Elton John's** "Madman" album its biggest ever seller . . . . **Andy Williams** hopeful of BBC-TV buying his Xmas Special with **Lennon Sisters,** estranged wife **Claudine Longet** and their children, recorded this week . . . . For two shows in Dallas, **Elvis Presley** grossed 188,000 dollars. . . .

Allen Klein outbid **Paul McCartney** and **John Eastman** for underground "El Topo" film . . . . Named winners in American Guild of Variety Artists' awards—**Tom Jones** (male musical star), **Barbra Streisand** (female musical star). **Carpenters** (best musical group) . . . . Filming in Wales this week, **Tom Jones** for Christmas TV special.

Attracted to **Fanny** reception, **Jon Lord, Family, Ashton, Gardner** and **Dyke** at Speakeasy to help Kinney welcome American four. . . . Very popular with performers in America, pop comics **Cheech** and **Chong**. . . . Not **George Fierstone's** band playing at **Leslie Grade's** post-Royal Show party, but **Pat Dodd's**. . . .

His manager, **Jock Jacobson,** cabled by **Neville Smith,** advising him Gold Disc for **Max Bygraves'** "Singalong" album in Australia . . . Was **Keith Moon** joking when he said he had arrived in New York early for **Who** U.S. tour to avoid embarrassment of attending London premiere of **Frank Zappa's** "200 Motels" film in which he appears? . . . Publicity for **Supremes** British tour now handled by **Tony Barrow** . . . .

Hospitalised with bronchial trouble, **Brenda Lee** now back in action . . . After **Clive Dunn's** "Grandad" last Christmas, **Hugh Lloyd** and **Bill Pertwee** sing "Uncle" for Spark label . . . Returning to the studios for the first time in 29 years does "The World Of **Stanley Holloway**" make him, at 81, our oldest recording artist?

Paul Anka managing and producing new singer **Steve Goodman** . . . Is **George Martin** wise to risk reputation publicly backing unknowns **Parrish** and **Gurvitz?** . . . NME's **John Wells** tips chart success for United Artists **Ed Welch** in 1972. . .

On "Riviera" album, **Engelbert Humperdinck** cracks: "**Dean Martin** has a piece in this hotel, but I never met her" . . . In January, NME's **Richard Green** quits journalism to manage Croydon off licence . . . Do Polydor now think they were mistaken releasing "Good Old Fashioned Music" as **New Seekers** follow up? . . .

Infanticipating: **Faces** drummer **Kenny Jones'** wife . . . . Next **Christie** single "I Am A Horse" released January . . . At **Kinks** New York party did RCA president **Rocco Langinestra** know he was dancing with one of the **Cockettes?**

Will **Redbone** follow up with that "Old Black Magic?"! . . . **Gordon Mills** lining-up first full-scale tour by **Gilbert O'Sullivan** . . . . Is **Sonny** getting his **Cher?** . . . .

Next **Dionne Warwicke** single surprisingly not a **Burt Bacharach - Hal David** composition, but **Ed Townsend's** "Love Of My Man" . . . Critic **Matt White** reports big success for **Simon Dee** on Australian TV . . . Will **Bob Dylan** be next major **Allen Klein** client? . . .

Many critics acclaiming **Mel Torme** best U.S. cabaret performer with **Sammy Davis** . . . Competition for **Jackie Trent:** Pye issuing **Petula Clark's** "I Don't Know How To Love Him" . . . **Peter Noone** now "Mirabelle" columnist . . .

Original hit of **Tom Jones'** current single by **Roger Williams** in America . . . . Recovering: **Lynn Anderson** from ruptured eardrum . . . . **Allen Klein** keen to manage **Keith Richard** and **Joe South;** how about **Paul McCartney?!** . . . .

In Royal Variety show, you would have thought **Hughie Green** knew her name wasn't **Mary Hopkins** . . . . Barbados holiday for **Engelbert Humperdinck** this week . . . . At night, does **Jonathan King** put his hair in **Bay City Rollers?**

"I'm only here to expand my mind."

A Supremely Happy Birthday to JEAN! That's the toast offered by MARY WILSON (right) and CINDY BIRDSONG (left) of the SUPREMES to their lead singer JEAN TERRELL who celebrated her 24th birthday in London on Tuesday (Nov 23).

The group are currently on a record-breaking British tour, and not only is this the first time that Jean has been to England, it is her first birthday away from home. Just to make her feel happier, Mary and Cindy ordered champagne and a cake for her birthday breakfast!

NEW RELEASES

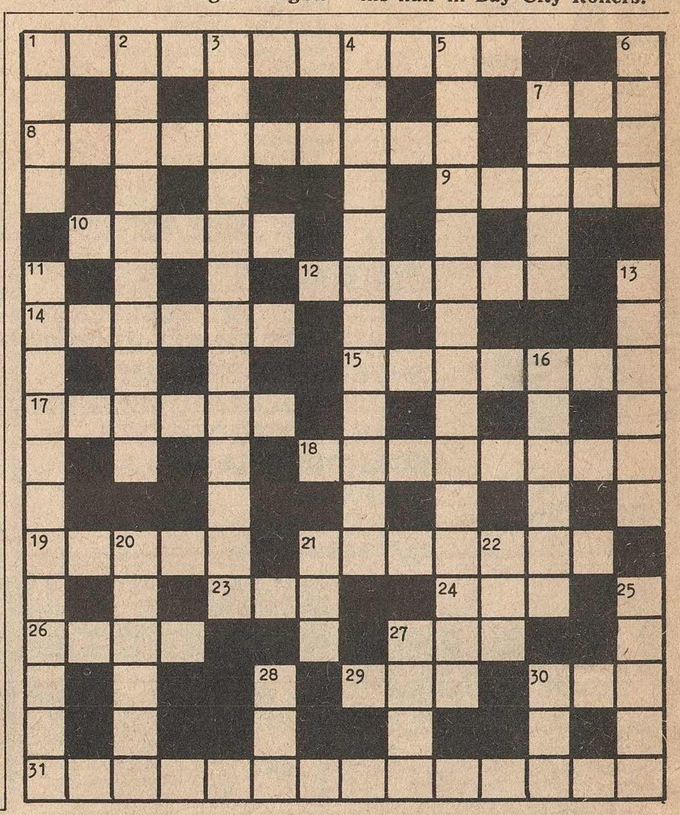
STONES

by NEIL DIAMOND on MCA UN536

YOU'VE GOT TO LOVE SOMEBODY

by FREDA PAYNE on Invictus INV 518

KPM GROUP, 21 DENMARK ST., W.C.2. 01-836 3856



ACROSS

1 Rock star of the early 60's who died recently (4, 7)
7 Has an acting role in a current anti-war film
8 "War" hit-maker (5, 5)
9 (23, 24 & 11 down) Tale of two people and one animal? (2, 3, 3, 3, 1, 3, 5, 3)
10 (& 17 across) "World Without Love" duo
12 Founder member of the Plastic Ono Band
14 "It Mek" singer
15 Part of the Johnny Cash show
17 See 10 across
18 French songstress — was in 1969 Royal Variety Show
19 Country singer whose surname sounds like a worried man!
21 The Vegas brothers are members of this group
23 See 9 across
24 See 9 across
26 Irish charmer who put the lights out!
27 Brotherhood of Man member — but not a man
29 Latest star to be recorded live at "Caesar's Palace, Las Vegas"
30 Number in Chic Churchill's band
31 Bobbie Gentry hit (3, 2, 6, 3)

DOWN

1 "Galveston" was one of his hits
2 Keith Potger formed this group (3, 7)
3 Once a Bee Gees guitarist (5, 8)
4 Proud! man recently voted No 1 Male Country singer in U.S. (7, 5)
5 Had religious song in chart last year (6, 9)
6 Group formed from Taste break-up
7 Actor Mr Delon
11 See 9 across
13 "For All We Know" girl
16 Fairport Convention label
20 Lane, Wood or Hilton
21 "——, Baby ——!"
22 "—— Fine Day"
25 Just become the proud father of a son
27 The music of coloured artists is often given this tag
28 Had reggae hit with Marcia
30 —— Mahal!

Answers next week. Last week's solution on page 25.

WILD TURKEY

BATTLE HYMN

Chrysalis

From Ex-Jethro Tull's Glenn Cornick and his new band Wild Turkey: after a good six months hard work on and off the road, their first Album.
It's a mixture of heavy and gentle rock. Called 'Battle Hymn' it's out now on the Chrysalis label. CHR 1002

ginger johnson's african drummers
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Rufus Thomas and
R.B. Greaves PLUS SURPRISE GUESTS

MANCHESTER: New Century Hall, Friday, December 3
Two shows: 7.00 & 9.30 p.m. Seats: £1.25, £1.00, 75p

LONDON: Rainbow Theatre, Sunday, December 5
One show: 7.30 p.m. Seats: £1.50, £1.25, £1.00, 75p

Tickets from Contempo A.M.A., 42 Hanway St., London, W.1 (cheque/P.O. & s.a.e). MANCHESTER: Spin In Music Centre, 15 Cross St., Manchester, 2. LONDON: Rainbow Theatre, Seven Sisters Rd., Finsbury Park, London, N.4.

TWO BIG ONES!!

FOLLOW ME
Recorded by FAME & PRICE on CBS 7602

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Recorded by BURUNDI STEIPHENSON BLACK on Barclay BAR 3

BURLINGTON PALACE MUSIC GROUP 9 Albert Embankment, London, S.E.1. 01-735 2692 & 01-942 7507 Sole Selling Agents: Music Sales Co., 78 Newman St., London W.C.1

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EVERY WEEK FROM NEW MUSICAL EXPRESS YOUR GREATER LONDON MUSIC PAPER

FREE PULL-OUT GUIDE TO THE BEST OF THE GIGS

FREE EVERY WEEK IN LONDON AND THE SOUTH-EAST WITH NEW MUSICAL EXPRESS THIS ISSUE WEEK ENDED NOVEMBER 27, 1971

AROUND LONDON

GOOD TIME GUIDE TO LONDON / SOUTH EAST

MORE FUN, ROCK, FOLK and THRILLS in and AROUND LONDON and the SOUTH EAST these next seven days with this exclusive weekly NEW MUSICAL EXPRESS guide to what's happenin' on the club, college and concert scene. Big gigs this week for LEON RUSSELL, FAMILY, FAIRPORT CONVENTION, SOFT MACHINE and many more. And don't forget — Wednesday is FREE NME CONCERT NIGHT at the MARQUEE.

FULL DETAILS INSIDE

FINSBURY PARK
RAINBOW, THURSDAY

LEON MASTER OF TIME AND SPACE

LEON RUSSELL, "the Master of Time and Space," starts three days of concerts at the Rainbow this week. See feature, centre pages.

NEXT WEEK'S NME MARQUEE FREE CONCERT PYE'S STATUS QUO AND HERON!

TWO Pye bands, **STATUS QUO** and **HERON** are on the bill for next Wednesday's latest in the series of **MARQUEE FREE CONCERTS**, brought to you every week by **NEW MUSICAL EXPRESS** and Britain's major record companies.

THE EVENT IS AS USUAL QUITE FREE TO NME READERS AND FRIENDS AND IT BEGINS AT 7.30 P.M. AT THE CLUB WHICH IS IN WARDOUR STREET, W.1 (NEAREST TUBE STATIONS, TOTTENHAM COURT ROAD AND LEICESTER SQUARE). THE SHOW SHOULD FINISH AROUND 11 P.M.

STATUS QUO firmly believe audiences should enjoy themselves while musically the group specialise in an unpretentious brand of happy-go-lucky rock.

HERON play quieter, softer sounds although they might include numbers written by Smokey Robinson and Holland, Dozier and Holland as well as their own material. They have released two albums, both recorded in the open-air.

Names set for future dates in the Marquee free concert series are Ray Russell's new big band **RUNNING MAN** on Wednesday, December 8th and CBS's **LESLEY DUNCAN** and **TRANQUILITY** on December 15th.

The concerts are a showcase for new talent and organiser of the event is noted promoter **JOHN MARTIN**

● **REMEMBER MOST OF ALL TO COME EARLY AND TO USE THE ADJACENT COUPON FOR PRIORITY ADMISSION.**

NME/MARQUEE/PYE

STATUS QUO/HERON

FREE CONCERT

7.30 p.m. at MARQUEE, 90 Wardour Street, W.1.

* Admission strictly limited and management must reserve right of admission.

WEDNESDAY DEC. 1 1971

DIARY DATES

ADVERTISEMENT RATES FOR DIARY DATES: 15p per line

Maximum entry 3 lines. Copy to be sent by post or may be handed in at New Musical Express Offices at 128 Long Acre W.C.2, by Friday, a week before publication. All advertisements must be prepaid. *One free diary entry of three lines for each two inches of display, for events only.

Friday
November 26th

ALL NATIONS CLUB, 4 Martello St., Hackney, E.8. 8-12. **TREVOR HYETT AND GUESTS.**

● **BOB KERR'S WHOOPEE BAND.** Tel. 01-789 5804. **CHEZ CLUB RED LION,** High Rd., E.11. **HEAVEN.**

BRUNEL UNIVERSITY, Kingston Lane, Uxbridge. **CHICKEN SHACK** plus Spring.

FOLK CROOKED BILLET, High St., Penge. **JOE STEAD. WILD OATS.** Tel. 693 4263.

HALF MOON FOLK CLUB, Lower Richmond Rd, Putney, **MYSYTERY GUEST.**

● **IMPERIAL COLLEGE,** Prince Consort Road, S.W.7. Disco. Tel. 589 2963.

INN COGNITO, 103 Westbourne Grove. Tel. 229 1910. **ED WELCH** and friends.

● **JIMMY GLEESON. D.J. HOG IN THE POUND,** South Moulton St. (Oxford St.), W.1. 8-11.

● **MARQUEE,** 90 Wardour St. 7.30-11.00. See display ad.

● **NEROS** of Ramsgate, **PICKETTYWITCH.** Adm. 40p. Girls 20p.

RAINBOW ROOM, opp. Manor House Tube, N.4. **GALAXY AND DISCS.** 8-2 a.m.

● **RONNIE SCOTT'S,** 47 Frith St., W.1. **JOHNNY GRIFFITH, ESTHER MARROW.**

● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **FRUUPP.** Adm. FREE.

● **THE TEMPLE,** 33/37 Wardour Street, W.1. Allnighter 9 p.m. to 2 a.m. **U.F.O.** plus supports.

● **UPSTAIRS at RONNIE'S,** 47 Frith St., W.1. **LES FLAMBEAUX.**

Saturday
November 27th

ANGLERS FOLK CLUB (nr. Thames TV Studios), Teddington. **ROGER WILLIAMSON.**

BOAT HOUSE, Kew. **STEVE MAXTED.** Doors open 8 p.m.

HOPE AND ANCHOR, 207 Upper St., N.1. **BRITISH JAZZ COMPANY LTD. (1927). ADM. FREE.**

● **IMPERIAL COLLEGE, URIAH Heep** and **GOLLUN.** Adm. 50p.

INN COGNITO, 103 Westbourne Grove. Tel. 229 1910. **ED WELCH** and friends.

● **JIMMY GLEESON D.J. HOG IN THE POUND,** South Moulton St. (Oxford St.), W.1. 8-11.

● **MARQUEE,** 90 Wardour St. 7.30-midnight. **DISCO/DANCE NIGHT** plus Group.

MISTREL CLUB, Beckenham. **CLEOPATRA'S NEEDLE.**

● **NEROS** of Ramsgate. Open till 2 a.m. Live music, 3 bars, restaurant open till 1.30 a.m.

RAINBOW ROOM, opp. Manor House Tube, N.4. **GALAXY AND DISCS.** 8-2 a.m.

● **RONNIE SCOTT'S,** 47 Frith St., W.1. **JOHNNY GRIFFIN, ESTHER MARROW.**

● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **LISTEN.** Adm. FREE.

● **THE TEMPLE,** 33/37 Wardour St, W.1. Allnighter **SPRING** plus supports.

● **UNIVERSITY COLLEGE,** Gower Street, W.C.1. **HELP YOURSELF.** Adm. 30p. 7.30.

● **UPSTAIRS at RONNIE'S,** 47 Frith St., W.1. **SHANGO.**

WALTHAMSTOW TECH. COLLEGE. Forrest Rd., E.17. From **USA, SPIRIT.**

Sunday
November 28th

CRYPT FOLK CLUB, Trafalgar Square. **JONANTHAN COUDRILLE.** Adm. 25p. 8 p.m.

● **ESSOLDO,** Shepherds Bush. Comm. today (film) **MAD DOGS AND ENGLISHMEN.**

FAIRFIELD HALL, Croydon. **FAIRPORT CONVENTION.** 7.30. Box Office 688 9291.

HOPE AND ANCHOR, 207 Upper St., N.1. **(LUNCHTIME) BOB KERR AND FRIENDS.** Adm. **FREE.**

INN COGNITO, 103 Westbourne Grove. Tel. 229 1910. **ED WELCH** and friends.

● **MARQUEE,** 90 Wardour St. 7.30-11.00. **NUCLEUS** presents **WARHORSE.**

ROUNDHOUSE. FORMERLY FAT HARRY. MICHAEL CHAPMAN.

THE BULL, East Sheen. **ROSKO ROAD SHOW.**

THE ENTERPRISE (opp. Chalk Farm Tube). Guests **BOB AND JOHN COCKER.**

● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **GOOD HABIT.** Adm. FREE.

THREE TONS, High Street, Beckenham, Kent. **MAYA.**

● **TORRINGTON,** High Rd., N. Finchley. 445 4710. **ARMADA PLUS HOBOKIN.**

Monday
November 29th

HALF MOON FOLK CLUB, Lower Richmond Rd, Putney. Open evening.

HOPE AND ANCHOR, 207 Upper St., N.1. **BOB KERR AND FRIENDS.** Adm. **FREE.**

KINGS HEAD, 115 Upper St., Islington (Angel Tube). **ALMEIDA ROCK.** 8.30 p.m.

● **MARQUEE,** 90 Wardour St. 7.30-11.00. **SKID ROW** plus guests.

● **NEW LORDS CLUB,** Civic Centre, Gravesend. **JUDE.**

● **RONNIE SCOTT'S,** 47 Frith St., W.1. **JOHNNY GRIFFIN, ESTHER MARROW.**

● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **SASSAFRAN.** Adm. FREE.

● **UPSTAIRS at RONNIE'S,** 47 Frith St., W.1. **DISCOTHEQUE.**

Tuesday
November 30th

CHEZ CLUB, Nightingale High Rd., Wood Green, N.22. **CLIMAX CHICAGO.**

HOPE AND ANCHOR, 207 Upper Street, N.1. **BRITISH JAZZ CO. LTD. (1927).** Adm. Free.

INN COGNITO, 103 Westbourne Grove. Tel. 229 1910. **TONY HAZZARD** plus **OPEN ROAD.**

● **MARQUEE,** 90 Wardour St. 7.30-11.00. **STRAY** plus support.

RISING SUN, Catford, S.E.6. Folk music. Guest **ANDY IRVINE.**

● **RONNIE SCOTT'S,** 47 Frith St., W.1. **JOHNNY GRIFFIN, ESTHER MARROW.**

SURREY UNIVERSITY, Guildford. **STONEGROUND.**

● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **SMILING HARD.** Adm. FREE.

● **UPSTAIRS at RONNIE'S,** 47 Frith St., W.1. **DISCOTHEQUE.**

Wednesday
December 1st

BARMY ARMS, Riverside, nr. Twickenham. **HUNTER MUSKETT.** ...

GOLDSMITH'S COLLEGE, New Cross, S.E.4. **ZIOR.**

INN COGNITO, 103 Westbourne Grove. Tel. 229 1910. **TONY HAZZARD.**

● **JIMMY GLEESON D.J. HOG IN THE POUND,** South Moulton St. (Oxford St.), W.1. 8-11.

KINGS HEAD, Fulham Broadway, **JULIET LAWSON JOHNSTON** plus friends 10p.

● **LYCEUM STRAND. WISHBONE ASH. RENAISSANCE** plus others.

● **MARQUEE,** 90 Wardour Street, W.1. **STATUS QUO.**

● **NEROS** of Ramsgate. Oper till 2 a.m. **D. J. KENNLYN.** Thanet 52946.

RAINBOW ROOM, Manor House, N.4. **ST. CECELIA** plus film and light show.

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THE CATHOLIC HALL, Croydon. **BRIDGET ST. JOHN.**

● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **YOUNG AND RENSHAW.**

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● **COPPERSONGS FOLK CLUB,** 232 South Coast Rd., Peacehaven, nr. Brighton. **PETER BELLAMY.**

HOPE AND ANCHOR, 207 Upper Street, N.1. **PADDY MOUNTER** and **PETE BENDALL.** Adm. FREE.

HOUNDS CLUB, Green Man, Plashet Grove, East Ham. **GRAVY TRAIN.**

INN COGNITO, 103 Westbourne Grove. Tel. 229 1910. **TONY HAZZARD.**

● **JIMMY GLEESON. D.J. HOG IN THE POUND,** South Moulton St. (Oxford St.), W.1. 8-11.

KINGSTON College of Art. **MICHAEL CHAPMAN.**

● **MARQUEE,** 90 Wardour St, W.1. See display ad.

● **RONNIE SCOTT'S,** 47 Frith St., W.1. **JOHNNY GRIFFIN, ESTHER MARROW.**

● **THE GREYHOUND,** 175 Fulham Palace Rd., W.6. **SUTHERLAND BROTHERS.**

● **TORRINGTON,** High Road, N. Finchley. **BE BOB PRESERVATION SOCIETY.**

● **UPSTAIRS at RONNIE'S,** 47 Frith St., W.1. **DISCOTHEQUE.**

● Denotes further details in Display Advertisements

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JOE COCKER IN MAD DOGS & ENGLISHMEN
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Continuous performances: Sunday 3.0, 7.10. Weekdays 1.30, 3.05, 7.10.

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8 p.m.
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JULLIET LAWSON JOHNSTON
Plus friends 10p

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South Molton St.
(Oxford St.), W.1
Wed., Thurs., Fri., Sat.
8-11 p.m.
NO ENTRANCE FEE
D.J.
JIMMY GLEESON

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Gower Street, W.C.1
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HELP YOURSELF
TEA & SYMPHONY
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All enquiries U.C.L.U.
Ents. 388 0518

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CIVIC CENTRE – GRAVESEND
Monday, 29th Nov. from 7.30 p.m.
JUDE
in concert with
CHAPEL FARM
Adv. 35p - Door 40p
Licensed Bar (over 18s only)
Monday, 13th Dec. from 7.30 p.m.
BARCLAY JAMES HARVEST
Adv. 50p - Door 60p
Licensed Bar (over 18s only)
Box Office: Tel. 4244

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WHISKY-A-GO-GO
33/37 Wardour Street, W.1
DANCING TONIGHT & EVERY NIGHT 8p.m. to 3.30 a.m.
Licensed Bar : 8 p.m. to 3 a.m.
Adm. Lady members free Mon-Wed.
Mems. Mon.-Thurs. and Sun 52½p
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3 floors of entertainment
47 Frith st. London W.1 437-4752/4239
Open at 8.30 p.m. Licensed until 3.00 a.m.
Now appearing until Thursday, December 2nd
JOHNNY GRIFFIN
ESTHER MARROW
Friday, Dec. 3 till Saturday, Dec. 11 (closed Sunday, 5th)
BUDDY RICH ORCH.
Tickets now available
Two shows each night 8-11 p.m.; 12-3 a.m.

upstairs AT RONNIES
Friday, November 26th
les flambeaux
Saturday November 27th SHANGO
Mon., Tues., Thurs. DISCOTHEQUE
Wed., Dec. 1st EVERYDAY PEOPLE
Fri., Dec. 3rd LES FLAMBEAUX
Sat., Dec. 4th ZAP

Lady members free night every Wednesday

THE GREYHOUND
175 FULHAM PALACE RD., W.6
Friday, Nov. 26th: FRUUPP
Saturday, Nov. 27th: LISTEN
Sunday, Nov. 28th: GOOD HABIT
Monday, Nov. 29th: SASSAFRAN
Tuesday, Nov. 30th: SMILING HARD
Wednesday, Dec. 1st: YOUNG & RENSHAW
Thursday, Dec. 2nd: SUTHERLAND BROTHERS
ADMISSION FREE

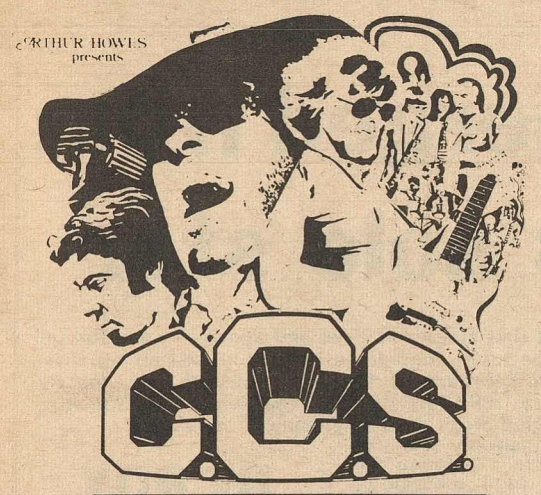
TORRINGTON
HIGH ROAD, N. FINCHLEY (Tube: Woodside Park)
ARMADA
+ HOBOKIN
Sunday, Nov. 28. Admission 40p. Doors open 8 p.m.
Thursday, 2nd — BE BOB PRESERVATION SOCIETY

marquee
90 Wardour St., W.1 01-437 2375
Thurs., 25th Nov. (7.30-11.0)
★ MORGAN
★ SHACKLOCK
Fri., 26th Nov. (7.30-11.0)
★ VAN DER GRAAF GENERATOR
★ SPREADEAGLE
Sat., 27th Nov. (7.30-12.0)
DISCO/DANCE NIGHT
★ CUSTERS TRACK
★ D.J. JOHN VINE
Sun., 28th Nov. (7.30-11.0)
Nucleus present
★ WARHORSE
★ D.J. JERRY FLOYD
(20p reduction with this ad)
Mon., 29th Nov. (7.30-11.0)
★ SKID ROW
★ SUPPORT GROUP
Tues., 30th Nov. (7.30-11.0)
★ STRAY
★ SUPPORT GROUP
Wed., 1st Dec. (7.30-11.0)
Pye Records present
★ STATUS QUO
★ HERON
(Free admission with this ad — strictly limited accommodation)

THE TEMPLE
33-37 WARDOUR STREET W1
Fri., Nov. 26, All-nighter
9 p.m.-6 a.m. Members 60p
Guests welcome
U.F.O.
NOTHINEVERAPPENS
Sat., Nov. 27, All-nighter
9 p.m.-6 a.m. Members 75p
Guests welcome
SPRING
SAMUEL PRODY
SASSAFRAS
D.J. JERRY FLOYD — CHRYSTALEUM LIGHTS

ROYAL ALBERT HALL THURSDAY DECEMBER 9th 1971 at 7·30 p.m.

ARTHUR HOWES presents



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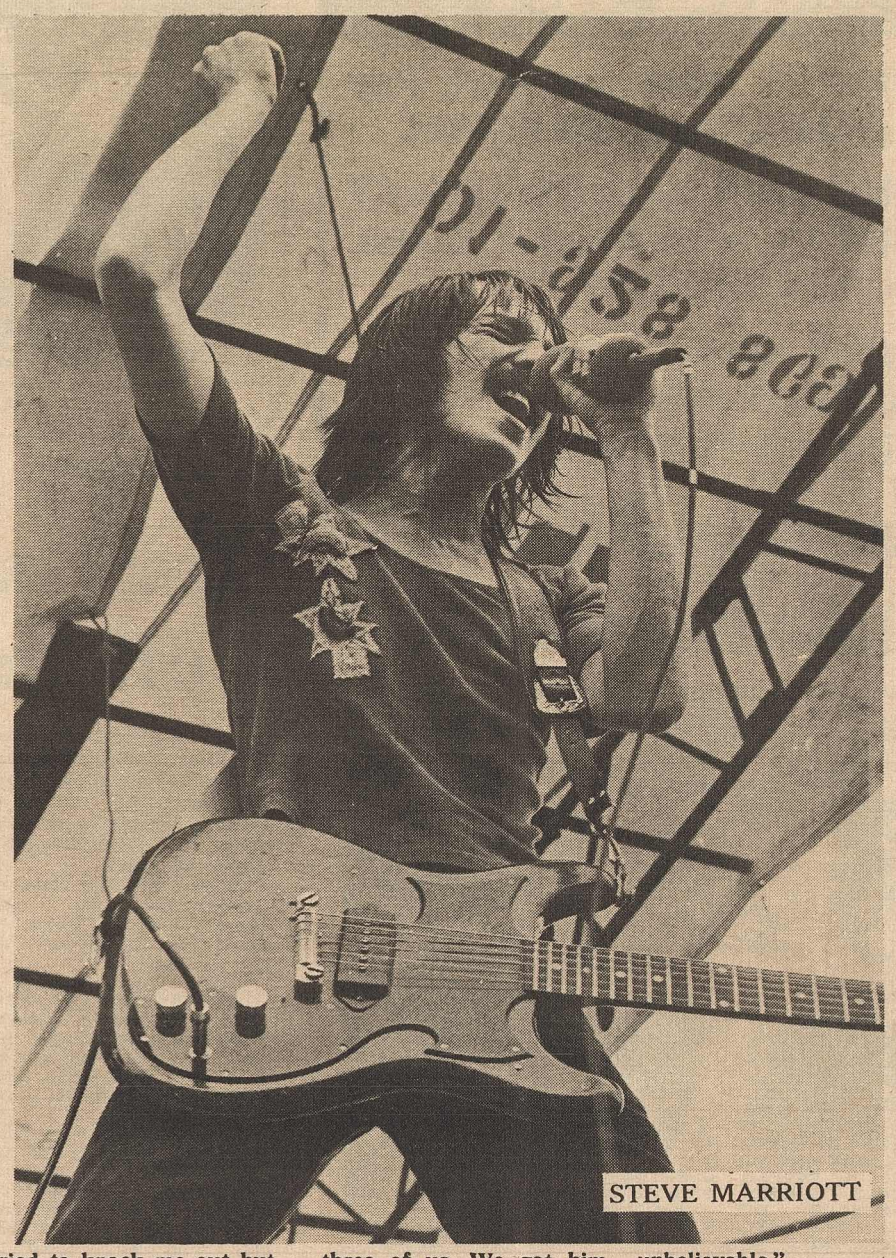
ROUNDHOUSE — SUNDAY

Humble Pie's new boy Clem inspires Steve Marriott

THE supergroup tag that got affixed to Humble Pie when it was formed didn't help the group one little bit and they had to up and away to America to gain confidence, since when they've spent many moons out of their native England. Now they're back with a modified sound, a new act and a new member in Clem Clempson who has replaced Pete Frampton.

I bumped into Steve Marriott on Monday and asked him how Clem was fitting in, to which he replied enthusiastically: "He's fantastic! His playing inspires me when I'm on stage. It's like he's playing now what he always wanted to play. It's like a whole band instead of people playing solos. He's another looner like us — what manner of person can he be?"



STEVE MARRIOTT

How found

When he finished his fit of outrageous laughter and suitably composed himself, I then asked how Clem had come to his attention.

"Most of the people I know I wouldn't have thought of asking to join in any case because I didn't want to break up any bands," he pointed out. "I said 'cool it and we'll do the next couple of tours with just the three of us,' but two days before we went away he rang me up. I listened to some Colosseum records but I couldn't get a good idea if he'd fit in because they were a very jazzy band, but he rang me up again that night and I said 'come over' and he just sat down and played.

"A lot of people had tried to knock me out but he didn't, he just played and was fantastic, it was a bit of a mind blower. We had really got into the three of us. We got him along to the Granada in Wandsworth where we always rehearse and the way he fitted in was just unbelievable."

Did Clem know all the Humble Pie numbers when he joined?

"Most of them were new and I thought for anyone to fall in was going to be hard for anyone, but he just fell in," Steve commented. "The first gig in Rome was a rough enough place but it was a good sound and from then on it was just plain sailing. He convinces you with what he plays."

Did this mean, then, that the group has a new sound?

Said Steve: "It isn't that different, it's just that what he does isn't so much a soloing freak. What we do now is more solid, we don't do things like 'Walk On Gilded Splinters' any more. We're all just straight down the liners and he's been working out how many ways we can do it. I was amazed that he wanted in and I'm flattered that he wanted in. He wants to play rock and roll, which is us.

"We don't feel any different, but a lot of the numbers are new so it is new but the important thing was we got a great reaction from people on our tour where they don't even speak our language. I just hope England doesn't let us down because I really want to play in England. What you can do to an American audience and what they can do for you isn't that different from what you can get in England because the gospel comes from England.

Same here?

"If we're going down well in the States there's no reason why we shouldn't go down here. I'm quite prepared to work my damnedest here as I do in the States. When we started playing here people expected too much off us, they expected us to be fantastic and obviously we couldn't be, so we had to get out of England to get our confidence. People here don't know what to expect from us because they haven't see us for so long."

And a final message to underline his new-found confidence: "I've worked hard to get where I am now so if people want to criticise me for leaving the old band, up them. I got a lot of snide comments when I left the Faces, and I found out who my friends really are."

RICHARD GREEN.

OXFORD UNIVERSITY—TODAY (FRI)

Badfinger make rare personal appearance

BARFINGER don't do many gigs these days — but they go to Oxford University tonight (Friday). See story on next page.

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CENTRAL CLUB, PEACEHAVEN, SUSSEX —THURSDAY

Why Peter went solo

PETER Bellamy — a man for all seasons.

Lots of folk singers have tried to get right inside the English tradition, but not all of them have been as successful as Peter Bellamy. With Royston Wood, and Heather Wood (no relation), Peter formed the Young Tradition in 1965, and, until the group's breakup in 1969, the YT was a powerful force in the land, with their rich vocal harmony style, drawing inspiration from the Copper family.

The YT did four albums for Transatlantic, played every major concert hall in Britain, and toured the USA four times, appearing at the Newport and Philadelphia festivals.

I talked to Peter Bellamy last week about the breakup. "The group," he said, "was pulling in directions other than English traditional song which was my thing so I went off to do the trad bit on my own." Already, Peter had two solo LPs, "Mainly Norfolk" and "Fair England's Shire" for Transatlantic, and, in 1969, he made The Fox Jumps Over The Parson's Gate" for Topic, where his duets with his brother-in-law Chris Birch, seemed to suggest that the YT was not in fact dead.

In 1970, Peter made an album for Argo of his own settings for Rudyard Kipling poems, all of them based on the Puck stories, and Robbins Music put out a book of the songs, beautifully illustrated by Peter and his wife. Book and record shared the title "Oak, Ash And Thorn."

Due for December release, Peter has a new Argo album called "Won't You Go My Way?" He lent me the test pressing last week, and I found the disc very stimulating — a real beautel It carries "Butter And Cheese And All and "Yarmouth Town," both repeated from the now deleted "Mainly Norfolk" album. These songs are Peter's standard opener and closer at all live performances . . . and this new record is certainly a live performance.

The title is well chosen, since this LP is really Peter Bellamy being Peter Bellamy, a man for all seasons, steeped in traditional English material, though the record does have the first two songs of which Peter has written both words and tunes. Naturally these songs are in the trad idiom.

Peter is due at the Eindhoven (Holland) festival on December 11 and 12, but this Thursday he guests at the Coppers' club in Peacehaven, Sussex. Peter has admired the Coppers for a long time, and it was he who urged Bob Copper to get a publisher for what became the Pitnampriz winning book "A Song For All Seasons." Peter also introduced Bob to Bill Leader, and suggested the four-album set with the same title. So going to the Copperfolk club will be for Peter Bellamy, just a case of going home.—ERIC WINTER.

CLIMAX CHICAGO (l to r) COLIN COOPER, DEREK HOLT, GEORGE EWART NEWSOME JNR., and PETE HAYCOCK.

RAINBOW, FINSBURY PARK—THURS

Leon Russell emerged from 'Mad Dogs' as solo star

LEON RUSSELL on stage as the floodlights make stars for the camera.

By ROY CARR

WHEN that Master of Time and Space — Leon Russell — to be more explicit — implanted himself on these shores in February of this year, Russell was, for the most part, still heavily involved with the launching of the 'Mad Dogs And Englishmen' movie.

Though already enjoying an enviable reputation via his work as a sideman on other artists records, Russell I'm sure wouldn't deny that it was his association with this once-in-a-lifetime project and that it finally elevated him, as a solo personality, onto the international music scene.

Anyone who saw the film will, I'm sure, recall that while the tortured figure of Joe Cocker is depicted writhing, contorting and grimmacing in miniscule detail before the microphone, Russell hovers in camera clan, ever so cool and undoubtedly collected, like the master pulling the strings of a marionette.

If poor old Joe, in all his nlavity, garnered our sympathy coming across as a sad, tired and dis-illusioned rock Pagliacci, then the mysterious knowing form of Leon Russe.l emerged as heavyweight contender in the highly lucrative rock stakes.

As an artist, Russell has the rare ability to make any recording session he appears on take on his own musical brand, prime examples of this are Delaney & Bonnie's "Motel Shot" album and Bob Dylan's last single "Watching The River Flow," which in America was known as THAT Leon Russell single.

Either by accident or choice (though I feel the latter applies) Russell hasn't spread his talents too thin on wax, for apart from his collaborations with the likes of D&B, Dylan and some others, he can only be heard at length on the "Mad Dogs" collection and a brace of A & M albums available under his own name. Having achieved fame, Russell has created demand for his recorded output, and the signs indicate that he is determined to maintain this status, for to coincide with his current European tour, all that A & M can do is release a new album track "A Hard Rain Gonna Fall" from his

"Shelter People" album.

Having resided for the most part of his active musical career in smog city U.S.A. — Los Angeles, Russell and his musicians recently took up residency in the lake-side hamlet of Disney, Oklahoma, more than 50-miles from the nearest township, Tulsa.

In this Shelter Peoples village, Russell, with the help of audio-designer Dick Sweatenham — the very same person who built Island Studies — is building a 100,000 dollar recording studio for Russell which should be in operation around the beginning of next year.

As a performer, Russell has earned the unsolicited admiration of a good part of the music fraternity. His work at the piano is a potpourri of unashamed honky-tonk, rock and barrel-house boogie — he only has to play a four bar intro — and he's impregnated his identity. Neither is he a duffer when it comes to ripping off some strident licks on guitar. To call him a singer would be to stretch the definition a little, but yet again Russell has a personality which makes his crooking quite acceptable.

In company with the same band he fronted on his earlier visit: Don Preston (guitar/vocal), John Gallie (organ), Joey Cooper (guitar/vocal), Carl Radle (bass), and Chuck Blackwell (drums) the only absentees will be those lovely songstresses Claudia Linnear and Kathi McDonald who are now pursuing individual solo careers.

Rumour has it that not only will Russell be presenting a selection of new material, but that Russell has shaven off his beard and trimmed his hair, all that remains to be seen.

EALING—THURS

Only six days off in forty!

LAST week Climax Chicago were still recovering from their recent nationwide tour with Argent and Duffy Power, which allowed only six days off in forty days. But although it was an exhausting schedule, they have decided against a holiday and continue working, with dates this week, including the Ealing Town Hall on Thursday (2nd).

When I met Pete Haycock (guitar) and Colin Cooper (tenor and alto saxes) I asked how the group first got together.

"Colin and I were in a soul band about four years ago," said Pete. "George Newsome, who is now our drummer, was then driving us around, and Derek Holt (bass) was in another local group.

"We all lived in Stafford and were generally fed up with the bands we were in. When these bands split up George persuaded Colin and I to get a band going to just play what we wanted to play, and to forget the soul thing and money and everything else.

"We decided to start our own blues band, and formed a blues club in Stoke because we couldn't get any work. When it first opened we only got about five people in, but it built up until we had a very strong following in Stoke, and finally had about 1,000 members.

"Then we started one in our home town and that got big again, so having established ourselves locally we started to move out and do gigs elsewhere.

"We went on a summer holiday in Cornwall and took the whole band down in a little Ford Thames van, to pick up whatever work we could. Then the guy who was then our manager came down and turfed us out of our tents, telling us we had a recording test with EMI (Parolophone). We did that and it went well, so we just started making records. In fact we were still semi-professional when we made our first two albums.

"We turned professional about one-and-a-half years ago and it all started happening for us. We've made four albums and are now working on our fifth.

"We write most of our material ourselves, although the stage act is 50-50. The rest is standard blues that we change to suit ourselves, but on our latest album, "Tightly Knit," all but one track are our own compositions.

"I think it's quite difficult to play blues, because it's such a temptation to play all the standard songs that everybody knows, and it's hard to write original material.

"This is why we like to do our own arrangements, because if we can take things that people already know and treat them with our own arrangement and give them our own stamp, that can do as much as writing good material.

"I've been playing bottleneck guitar for three or four years, but it's only recently that I have tried to go beyond the very simple riff playing of Elmore James. In the past year I have got into using different tunings, because with a different tuning for bottleneck you get completely different intervals and new sounds."

PAMELA HOLMAN

WAKE ARMS, EPPING—SUN

LONDON AUDIENCES GET HYPED, says Bown band

ROCKERS and popsters may come and go, but sometimes it looks as if Alan Bown goes on for ever. Always striving for success, but never quite making the top, Bown is nevertheless a solid club name and he and his band play EPPING WAKE ARMS this Sunday (28).

He remembers playing with the London Jazz Orchestra at the first ever Richmond Jazz Festival. Later came the days when the Alan Bown Set blew up a storm at clubs like the Marquee with Curtis Mayfield material and numbers like Edwin Starr's "Headline News."

Then vocalist Jess Roden left, the band shortened its name to plain Alan Bown, and a change in musical policy led to a comfortable, middle-of-the-road existence.

Over the years a lasting and secure success has eluded Bown and one might assume him to be perhaps a little frustrated at the comparative lack of recognition. A little bitter perhaps . . . certainly a little gig-weary.

But not so. He says: "From the musical point of view the group's better than it's ever been. I'm not going to say it's more successful, but the standard of musicianship is higher and the actual music has improved.

"I thought we were searching for a new direction a couple of months ago, but we had a little sort-out amongst the group and now I'm very optimistic about the future. I can honestly say we're one of the best groups in the country."

"When I started out as a musician, all I hoped for was to make a living. When I was practising at school I didn't have it in my head to be a superstar or a pop-star. I just wanted to make a few quid out of being a musician. If I can do that — then I'm happy.

"Of course, I get to think it's pretty hard if the group or the music's on a downer. But when you're on stage and it's a great night, nothing can pay better than that. If you've enjoyed it, what more do you want?

"I don't feel frustrated, because I haven't made a lot of money. Once you start to think like that you might as well forget it.

"I've spoken to guys in some groups on a lesser musical level who think in that way — did I just can't associate with them. If you speak to guys like Jon Hiseman or Dick Hextall Smith you find they don't give a f--- about how much they've made this week, because if they've made enough and they're playing, that's all that counts.

"We try to avoid playing the bad gigs, but I've always felt my experiences on the road come through to people through me and my instrument.

"It's only on the bad gigs though, that I think: 'Do I need this? Should I get another job?'. But when I think about it, I wouldn't fancy it at all. Doing something else horrifies me. If you're earning a living, this is a great business.

"Now we've got a record company, Island, who are enthusiastic about us, and the music on our last album, 'Stretchin' Out' is better than it's ever been.

"I think that in the past we've been surrounded by a lot of the wrong people. Often the only thing going for us has been the group itself.

Adds vocalist Gordon Nevill: "London audiences tend to vary from club to club, but at times they tend to get a little hyped. We've played on some bills with some very ordinary bands like Quiver and Bell n' Arc who've gone down really well, but I'm not gripping, but to me Bell n' Arc aren't worth a w—. They've just got the right people working behind them."

Bown concluded: "Whatever you say about our band, it's always been good. People know it's a good band, and they know they're going to enjoy it. What we really need is for something really outstanding to happen, like a hit single or album. That would make 'em really sit up and say 'Yeah.'" JAMES JOHNSON.

RAINBOW—SAT

FAIRPORT CONVENTION (l to r) SIMON NICOL, DAVE SWARBRICK, DAVE MATTACKS and DAVE PEGG.

CONVENTION TO DEBUT 'BABBACOME LEE' ALBUM

John Lee and his 76 year old mother photographed at their cottage at Abbotsbrownhill the day after he came home from Portland Prison.

SOME LYRICS FROM 'BABBACOMBE LEE'

John Lee prays before he's pressing
The button that will end
The life he's robbed a bright
John Lee your brother's dying
Your mother's heart is broken
You must visit Holyoake
(CHORUS)
Now John Lee's moving around your feet again
Oh Mr Holyoake

John Lee's been under a freeman
He hasn't seen a man
But his flesh and Jennifer a sailor
Now John Lee's free
To sing for his life
Don't expire for his labour.

John Lee's your brother's dead
You'd better understand
That John Lee's mother's better
John Lee's not a friend to me
She wants to help you
She knows her son is innocent.

Dear John comes and went at the Glen
And I'll stand corrected
But I'll stand corrected
Dear John comes and went at the Glen
John's gone to where he started from
Now he's free
And beginning to bring
Heaven's been a very good day
Dear John comes and went at the Glen
But I'm glad she's gone
It's quiet at night since she's locked in tight
Dear John comes and went at the Glen
To collect the bits that she left behind
And so I'm not down to sleep
I pray the Lord my soul to keep.

The world has only lost its head
The news is full of stories
Of Bobby Moore in Telegraph and numbers six
The Times
And always more exclusive - and more out of those
Who read the Sun and News of the World
Or even
The police have put their case they're sure
Of Lee's guilt
Indeed he's rich if big fees and arty - and not unusual
dress
And in a courtroom, his suit will seem he hopes,
His young, innocent face will win the day
For Lee.
Nobody thinks the populace will quarrel to see him stand
to be another
Victim of the police as you'll have no shaking, sir's
your mother
This train called it a lot but for day and none he'll be
Not for that paper shows before your breakfast pass
quite curious.

There's a tiny little window and the sun comes shining
Through
And it's funny how the sun that's in my cell
Here's a space to sitting on the sill and he stares for a
long time
John Lee's frightened by the singing of the bell
There's a bed that I must lie on when at night I take
my rest
And a chair there for me to sit on through the day
The room who may't beside me always know what's best
And a bible that I read from when I start to pray
There's a basin there for me to wash me in
A wall
And a grave to play in
Consider your own sins sinner and think how the
sun ends hell
Let your humility carry and own behind
And when we shut that affair with life is made and I see
you
Then I'll tell the story of John Lee
Now I'm sorry my children and not everything lives on
I was born to pay the hangman's fee

Who was John it's time to go
Come along John, Don't be slow
A grave now the government pay to help us on board
Let's see what's in store for John Lee
Marching in the morning down a path I've lately seen
I was dreaming with the sun rises and I'm sure I've been
Here before, I know every stone, I've been here before
And all the earth is coming with life I've been here before
The place where I'm going I've been there before
The place where I'm going I've been there before
Darker the lady waiter, sometimes on the guard
Darker's very nice, darker but not very kind
A rope is hanging from the roof, a sack which pricks, its
Not very clean, it's been there before, I've been there before
I've been there before, I've been there before
My feet are on the trapdoor with a rope around my hands
I've been there before, I've been there before
And I'm going to a place I've been before, I've been before
A drop is fed around my feet and a hop says my head
Is going to a place I've been before, I've been there before
Hop, drapery to see here you anything to see
My mouth is dry, my throat is tight, I answer "Drop away"
The trapdoor opens and I fall and fall, I've been there before
The trapdoor banged, a sound of my life is still here and
They stand me in a corner with my hands and feet still bound
And I'm going to a place I've been before, I've been there before
The door has been opened and I'm going to a place I've been before
It's funny but it worked well, I tried it yesterday"
"He's crooked now" they say "now" indeed he's crooked
Now life's so good so stalled" And Dear they've eaten queens
Dear John comes and went at the Glen, I've been there before
With the punch lying on the trapdoor and my body stands on spikes
They stand me in a corner with my hands and feet still tied
And I'm going to a place I've been before, I've been there before
I'd simply set attempted to shoot these eyes on the bridal
It seems to watch without me, will I will see now I think
Dear John comes and went at the Glen, I've been there before
I can't see the world and I'm going to a place I've been before
Let's be ready sorry, forgive these heads of mine"
Dear John comes and went at the Glen, I've been there before
Now I'm free, I'm standing and I'm scared there's no where
There's the most she I've suppose a man to feel the strike.

LEE'S CELL · EXETER CASTLE ·

DON'T HANG BABBACOMBE LEE!
FAIRPORT CONVENTION

The FAIRPORT CONVENTION will perform the whole of their "Babbicombe Lee" album, about 45 minutes of playing time, as well as other songs during their solo concert at the Rainbow, Finsbury Park, tomorrow (Saturday) night. The Fairport wrote the score and lyrics (except for Bert Lloyd's "Sailor's Alphabet") about the man who was three times led to the gallows and three times survived attempts to hang him. Above is some data about John Lee, who lived in the cell above for 23 years. He was released on December 18, 1907. And he told his story to Lloyd's Weekly News, from which the Fairport gleaned a lot of the facts for their LP.

READING — THURS

Acoustic too

KEN HENSLEY

URIAH HEEP are, of course, best known for their own particular brand of loud, heavy rock. But on their first nationwide concert tour, which starts this week and includes the Reading Town Hall on Thursday (2nd), they will be including an acoustic spot in the act.

"We've got about half a dozen acoustic numbers and we'll include at least two," organist Ken Hensley told me. "In fact, they're not completely acoustic. We're using an electric bass. But they'll be lighter, like "What Should Be Done" from our latest album.

"It's just a natural progression for us, although there'll be lots of the usual style of Uriah Heep material as well.

"I'm not sure how the audience will react, but I don't feel we've got the sort of audience to hold us back. We did a concert in Southend recently when acoustic material made up the first forty minutes of the set. Without being conceited, I think it was an unqualified success.

"In fact, we much prefer concerts to clubs. In a hall everybody is seated, there are no diversions like a bar and consequently it tends to bring out the best in us.

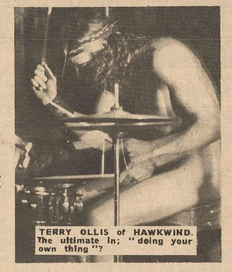
"We've played several tours in Germany and now things seem to be building up over here.

"Progress has always been slow, but it's been steady. It's the most satisfying way of making it. It has allowed the group to know itself and tie together." JJ.

EWELL—SAT

HAMMERSMITH—THURS

Hawkwind more serious now



TERRY OLLIS of HAWKWIND. The ultimate in: "doing your own thing"?

RIGHT now, Hawkwind (at Ewell Tech on Saturday and Hammersmith Town Hall on Thursday, Dec. 2) are probably more involved in their music than ever before.

Said Nick Turner (alto sax): "Apart from our bass-player, none of us had ever been in a group before. When we started it was just a loon. It was great just to be in a band. Now, after two years, it doesn't seem to be a flash in the pan and we're taking the music more seriously.

"Personally, I'm surprised we've got so far. I never thought our music would appeal to anybody simply because we've never pandered to public taste, never compromised and just played exactly what we wanted. By a happy accident people seem to be digging it."

And the band has good reason to be satisfied with progress so far. A community band in the true sense of the word, Hawkwind have taken experimental music to it's outer limits and combined sound, colour and lights on stage, perhaps more effectively than any other band currently working in Britain.

"Originally we just wanted to freak people out," said Dave Brock (guitar). "We used to portray different trips — you know, acid trips — and because of our own experiences knew exactly how to get through to people.

"Although we've got away from that, we still seem to freak people out. Like, they come up to us after gigs and say our music terrified them. Because they can't cope with it, they get frightened.

"And there's no end to the things you can do with sound. For instance, levitation, hypnosis and magnitism are all governed by sound waves. I think if we had more time to get it together, we could induce mass hypnosis on an audience. Certainly I'd like to experiment with that."

Hawkwind, of course, along with the Pink Fairies, have always had special connections with London's alternative society, playing free gigs and benefits at every opportunity. I asked whether these links were likely to disappear as the band became more successful.

"Not at all," said Brock. "As the group becomes more powerful, the more we can help people and change what's wrong.

"Like, before this group was formed, we were all hustlers and dealers on the scene, and we still see the same people and go to the same places.

"We're not musicians in the sense that we've spent all our time playing in other groups. A lot of musicians do that and get into ego scenes and lose contact with the audience.

"In fact, I suppose as musicians we're all pretty diabolical. We don't pretend we're geniuses but we do the best we can. I don't necessarily think you have to be a fantastic musician to experiment.

"Rather than have a guitarist out front playing flashy bits, the guitar and bass provide the basic pattern which allows the electronics to become the lead instrument.

"At the moment, we're getting a space odyssey together which will be a completely environmental situation. In a way, it's a progression of what we're doing now. Everybody will be given a free programme so they can understand what's going on and project their fantasies on top of it. It should be ready in March."

Added Bob Calvert, master mind behind the project, "It'll be a totally theatrical event with dancers, mime and a new way of using light show techniques. It'll involve the audience a lot more than we do now."

"I don't think our music had a real direction until Bob got this space odyssey together," said Turner. "It was just freaky with us enjoying ourselves. The album was a coming together of ideas and the odyssey is a progression from that.

"At the moment we're playing some of the album on stage, some of the odyssey and some free improvisation. It's joined together as one number of varying moods."

"Just tell people to come and have their minds ripped apart," he grinned hugely.

JAMES JOHNSON

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PUBS and CLUBS

By ROB RANDALL

I have been talking with Ellis Breary, of the Pama Record Company, who are indirectly responsible for the running of the London APOLLO CLUB in WILLESDEN High Road, and he tells me that the earlier midnight closing time, enforced on the club by the activities of local residents who object to the sounds of revellers continuing through to the early hours of the morning, is still in force.

"But we continue to be hopeful that the local police will eventually relax restrictions and allow us to continue as before," Ellis tells me.

In the meantime, the venue carries on as best it can with an inevitably smaller crowd.

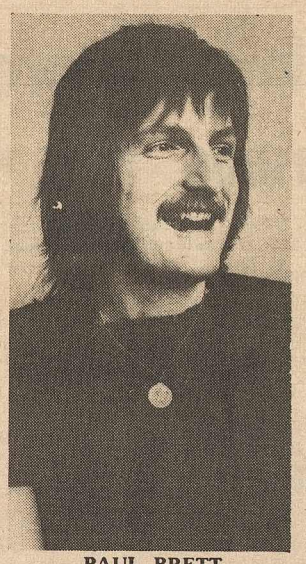
Another London house that has been suffering the ravages of dissenting neighbours is the GREYHOUND public house in FULHAM'S Fulham Palace Road. But this place of entertainment has a staunch champion in the person of PAUL BRETT, leader of the PAUL BRETT SAGE ensemble, whose local it is.

"Landlord Duncan Furgerson has long provided free the sort of bands that contemporary music devotees would have to pay considerable entrance fees to listen to elsewhere," Paul reminded me earlier this week.

"Recently the pleasure of many thousands of the pub's customers has been put on trial by the action of thirty local residents, who took it upon themselves to send a petition to both the brewery involved and the local town hall. Their complaint was largely about the disturbances caused by the pub's customers after closing time, and yet the licensing laws mean that the place closes no later than 11pm."

So Paul decided that the residents' complaints would not go unchallenged.

"Too often the minority rather than the majority impose their will in a situation like this, simply because the majority don't



PAUL BRETT

speak up for themselves," thinks Paul.

So Paul, whose band plays at the venue once a month, set about collecting signatures for a counter-petition on behalf of the young people who frequent the Greyhound.

"On the first night we actually spent an evening on the premises with exercise books and ball-point pens, but subsequently we left the books behind the bars and left it to the barmaids to do the honours," Paul told me.

A week ago the counter-petition closed with three thousand signatures on the books.

"Now we plan to send the original to the brewery and a photostat copy to the local councilors," says Paul, whose group left for a record company convention in Portugal this week.

Back at the Greyhound, mine host Duncan, who has been in charge at the address in Fulham Palace Road for two and a half years and was responsible for converting the brewery's original idea of a diet of nightly variety into one of unshamed pop, was sympathetic to both parties involved in the dispute.

"I don't doubt that there was some justification in the complaints," he admitted freely. "But, on the other hand, we have always done the best we can to curtail any possible nuisance as far as we can. And I think the complainants realise that now and that they have cooled down a bit."

The question that so many other London area promoters will be asking themselves at this stage of the story is, no doubt, how is it an economically feasible proposition to present quality pop groups every night without charging at the door?

"Well, we present a 'name' group once a week for £100 or £200 and then, on the other six nights, we spend £20 or £25 on the best of the younger up and coming outfits," Duncan explained. "For instance, I have Status Quo, Stone The Crows and Bronco signed up for the next few weeks and we can safely expect them to draw a crowd of as many as 1,500 people, who will keep our six bars busy all night."

Bookings at the Greyhound during the next seven days feature the Irish group called FLUPP, that I introduced to you in this space some weeks ago, tonight (Friday), LISTEN on Saturday, GOOD HABIT on Sunday, SASAFREN on Monday, SUNLING HARD on Tuesday, YOUNG and RENSHAW on Wednesday and the SOUTHERLAND BROTHERS on Thursday.

Other goodies this week start with a drape and bootlace tie happening at the GUN TAVERN in Church Street, CROYDON tonight, when the legendary ROCK 'N' ROLL ALLSTARS pull no punches and at the Guildford Civic Hall, where America's REDBONE outfit celebrate the release of their follow-up to "Witch Queen" with a central Surrey set.

Another Stateside group grace the London scene on the same night, when STONEGROUND make their last metropolitan appearance at Chelsea College in Manresa Road.

FRIDAY

Otherwise, Friday revellers would do well to look to the City Polytechnic in MOORGATE where RENIA hold sway, the RAINBOW in FINSBURY PARK, where FAMILY, TERRY REID and AMERICA are the attractions, or CHEEKEE PETE'S in Whittaker Avenue, RICHMOND, where the password is EASY VIRTURE.

For jazz enthusiasts JIMMY HASTINGS and DAVE HORLEY join the BILL LE SAGE TRIO at the Bull's Head, BARNES BRIDGE, and MAX COLLIE'S RHYTHM ACES are at the Thames Hotel Jazz Club in HAMPTON COURT, while folk fans will find JASPER CARROTT joining the residents at the Organ Inn Folk Club in London Road, EWELL.

SATURDAY

On Saturday EASY VIRTUE are still at CHEEKEE PETE'S, and FAIRPORT CONVENTION move in on the RAINBOW.

(Continued on page L8)

SHAKIN' STEVENS gets astride his trusty steed, while his group, THE SUNSETS, wait their turn.

WOOD GREEN, OXFORD, TOOTING, CROYDON

Almost all rocking tonight!

HI CATS! Henry here, with plenty more foot-stomping head-pounding info on the music we love to love: good ol' rock and roll. Artists appearing in the London and South-East area next week are SHAKIN' STEVENS and the SUNSETS, WILD WALLY, HEINZ, and the ROCK & ROLL ALL-STARS. Unfortunately, most of these gigs are on the same day — tonight (Friday) November 26, so you'd better choose one or the other!

The odd date out is probably the most interesting. It's the London debut of HEINZ, complete with his group, the BEAT BOYS. They're at the FISHMONGERS ARMS, WOOD GREEN, tomorrow, Saturday, and it should be an evening to remember. Get along if you can.

If you have a craving to see SHAKIN' STEVENS AND THE SUNSETS then check the oil and tyres and speed up the A40 tonight. The welsh wonder boys are playing at LADY SPENCER CHURCHILL COLLEGE in OXFORD. On the same evening, the WILD WALLY SHOW — complete with zany antics and silly circus — will be at FIRSDOWN COLLEGE in TOOTING. Last of the dates tonight is by the ROCK & ROLL ALL-STARS at the GUN, is CHURCH STREET, CROYDON.

With rock dates being so sadly thin on the ground this week, I've used the rest of this column for some extra rock news and info. One of the most interesting bits comes from rock & roll dee-jays FLASH and L.B., two guys who operate from Harrow and reckon it to be high on the list of London's rockin' provinces:

"Did you know that there's rock'n'roll going on in Harrow nearly every night of the week?" they write, "Apart from youth clubs, etc the main ones are — THE SIX-FIVE SPECIAL CLUB (Discs, Friday) Y.W.C.A. (don't let that fool you!), at 51 Sheepcote Road, Harrow.

"Then there's THE ROCK'N'ROLL CELLAR at the Roxborough Hotel, College Road (near Harrow On The Hill Station), which operates on Sundays with discs and has groups occasionally. It's 20p admission and only public bar drink prices in the hall. How about that!

"THE ROCKHOUSE (at the Railway Hotel) also has a record hop on Thursday nights, admission 20p. At weekends, they often have groups.

"We could go on about the local shops that stock rock'n'roll clobber — drapes, blue suede creepers etc."

Roll

Any other rocker readers who want news of their local haunts published, drop me a line. And thanks to everyone who's written so far.

Buying rock records is made a lot easier by the reissues but there are still bargains. Waxie Maxie tells me that he sometimes picked up Sun singles for 6d. and 1s. in pre-decimal days from The Swing Shop in Streatham Green. It's a jazz joint, but they occasionally have some vintage R & R gems.

While I'm putting the plugs in, there's an interesting list available from 22 Finsbury Avenue, Lytham St. Annes, Lincs — just send an SAE. Another good listing is from 16 London Hill, Rayleigh, Essex — send a 15p PO for full selection.

The best place for rockers to look for bargains, and to go postal shopping, is in the classified and small ad columns.

ROCKIN' HENRY.

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ORANGE EQUIPMENT NOW IN STOCK

ERIC WINTER
on the weekly doings of
LONDON FOLK

THERE'S not a great deal doing on the concert front in the South East this week. RALPH McTELL and the DRANSFIELDS are at the City Hall, ST. ALBANS, Herts, on Saturday, and TOM PAXTON is at the Guildhall, CAMBRIDGE, on Sunday. A lot of the regulars seem to be taking a rest, and even the Spinners, who recently seemed to be within 30 miles of Charing Cross every night, have gone back to their beloved North.

But next Friday (December 3), you should all be at CECIL SHARP HOUSE, where REDD SULLIVAN and MARTIN WINSOR are running a benefit concert for some of our traditional senior singers who are feeling the pinch.

Not since the Chicago blues/rock scene borrowed from the Delta bluesmen has there been such an accumulated debt as that owed by the revival folk singers to the old trads.

It is quite impossbile to go into a folk club without hearing songs such as "The German Clockmender" (from HARRY COX), "The Gallowa' Hills" (JEANNIE ROBERTSON), "The Wedding Song" (the COPPER FAMILY), "Come A' Ye Tramps And Hawkers" (JIMMIE MacBEATH), "Yarmouth Town" (SAM LARNER), and "The Gower Wassail" (PHIL TANNER).

Now HARRY COX, SAM LARNER and PHIL TANNER have already passed on, and although some of the others are doing very nicely, thank you, one or two have certainly fallen on evil times.

So, if you are one of those many hundreds (and who isn't) of folk fans who have enjoyed the old, old songs, either at first hand, or from one of the countless revival singers who have picked up the songs and passed them on, come and pay your dues in the shape of 50p (minimum), at the traditional singers' benefit concert, at Cecil Sharp House, Regent's Park Road, Camden Town on Friday, December 3. That gives you a week to cancel all other engagements.

Even if you are totally unmoved by my heartrending appeal, you could still find the concert worth half a pound. On the bill are GREEN GINGER, OAK (who did the fabulous LP for Topic "Welcome To Our Fair"), COLIN SCOTT and his band, and DAVE and TONI ARTHUR (of whom it has been said . . . especially of Toni).

And also those four stirring performers, DAVE SWARBRICK, DAVE PEGG, DAVE MATTACKS and SIMON NICOL. As they say in the Saturday Bargains: "These are of a well known brand we are not allowed to mention."

A new club on Wednesdays, BRADYS, has started at the Shirland Arms, Shirland Road, MAIDA VALE. It is run by DEL ROBERTSON of the Chelsea folk club, and, this Wednesday, the guests are SIMPLE LIFE.

Tonight (Friday) at the Half Moon, PUTNEY: DAYLIGHT. And at the Kennet club, ALDERMASTON, Berks: THERAPY.

Saturday, at FEELERS folk club, Widegate Street, near Liverpool Street station, ANDY IRVINE makes an appearance. Andy is also the guest at CATFORD'S Rising Sun, Rushey Green High Street, on Tuesday.

Also Saturday: the NATIONAL ACOUSTIC BAND is at the TROUBADOUR, Old Brompton Road (Earls Court tube station, 5 minutes).

At the Troub on Sunday: JOHN KIRKPATRICK, a fine singer and squeezebox player, and the composer of "Dust To Dust And Ashes To Ashes," one of the very best songs of recent years. John KP is also at the Herga folk club, the Royal Oak, WEALDSTONE, on Monday.

Back to Sunday: DAVE and TONI ARTHUR (of whom it has been said yet again) at the BOUNDS GREEN club, Springfield Park Tavern.

Monday at the Hanging Lamp, the crypt of St Elizabeth, the Vineyard, RICHMOND: WINDFALL.

Wednesday, at DINGLES club, the Roebuck, Tottenham Court Road, clown prince of the aimiable idiots, DIS DIZLEY.

Thursday's a big day for several clubs. NOEL MURPHY "and friends" (that could mean a riot squad) are at the Shakespeare Head, Carnaby Street, Soho. PETER BELLAMY (see feature, page L4) guests at the Coppers' club, PEACEHAVEN, Sussex along with the famous Copper family, of course.

And at Chelsea College folk club, WESTON GAVIN appears. He first came to England in 1965 and liked it well enough to stay six years, and to marry an English girl. Now back from a two-year "honeymoon" in the U.S. and course.

More club dates: Tonight (Friday), TREVOR HYETT and friends at the ALL-NATIONS CLUB, 4 Martello Street, HACKNEY. Also Friday: JOE STEAD at the CROOKED BILLET, High Street, PENGE.

Saturday at the ANGLERS, TEDDINGTON: ROGER WILLIAMSON. Sunday at the Crypt of St Martins in the Field, Trafalgar Square: JONATHAN COUDRILLE. Thursday at the ALBERT FOLK CLUB, the Pied Bull, ISLINGTON: GERRY LOCKRAN.

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THE WEEK'S GIGS IN LONDON AND THE SOUTH-EAST

FRIDAY

FAMILY, TERRY REID and AMERICA all at the RAINBOW while LINDISFARNE and DANDO SHAFT play WESTFIELD COLLEGE, Kidderpore Ave, Hampstead. Right on with the revolution at the TEMPLE with the PINK FAIRIES while otherwise there's BRINSLEY SCHWARZ at ELTHAM AVERY HILL COLLEGE; STACKRIDGE at SIRIUS CUB, SOUTHGATE; LITTLE FREE ROCK ROCK at WOOD GREEN FISHMONGERS ARMS; STEAMHAMMER at MAIDSTONE COLLEGE; BADFINGER (see page L4) at OXFORD UNIVERSITY; GENESIS at ETON COLLEGE; JULIET LAWSON JOHNSTON and ROXY MUSIC at SOUTHBANK POLY and GILLIE McPHERSON at THAMES POLY FOLK CLUB, Wellington Street, Woolwich.

SATURDAY

Showman supreme RORY GALLAGHER at HIGH WYCOMBE TOWN HALL; redskin rock from REDBONE at DAGENHAM ROUNDHOUSE; STONE THE CROWS, who are getting better and better, at L.S.E., Houghton Street; HAWKWIND (see page L5) at EWELL TECH and STEAMHAMMER, not nearly as dull as they used to be, at the GYPSY HILL COLLEGE, KINGSTON. Also, FAIRPORT CONVENTION at the RAINBOW; URIAH HEEP at IMPERIAL COLLEGE; MAN at BACK PRINCE, BEXLEY; TOM PAXTON at CHATHAM TOWN HALL; ARMADA at the PIONEERS CLUB, ST ALBANS and GENESIS at FARBOROUGH TECH, Boundary Road.

SUNDAY

First London gig since Hyde Park for HUMBLE PIE (see page L3) at ROUNDHOUSE and FAIRPORT CONVENTION (rumour has it, it's their last tour. Only rumour, though) at the RAINBOW. Revive the past with DEL SHANNON at the MAIDSTONE TUDOR HOUSE or get into some blues with KING BISCUIT BOY at the HIGH WYCOMBE OCTAGON. Meanwhile TAMI LYNN plays GILLINGHAM CENTRAL HOTEL and ALAN BOWN with a changed line-up bringing a lot of new energy into the band plays the WAKE ARMS, EPPING. Also "Evensong" at BUMPERS tonight with VINEGAR JOE, EGG and SHAKEY JAKE (see page L3), and ARMADA play the FINCHLEY TORRINGTON.

MONDAY

If you feel SOFT MACHINE's musical intricacies at the ALBERT HALL too heavy for Monday night, there's SKID ROW at the MARQUEE; the SUPREMES and LABI SIFFRE; JUDE at the GRAVESEND CIVIC CENTRE or even, good clean fun with CLIFF RICHARD at the FAIRFIELD HALL, CROYDON.

TUESDAY

Charity show at the ALBERT HALL with FOUR TOPS, LOU CHRISTIE and RONNIE DYSON while FANNY, four American girls who look good and know their music, play the members-only SPEAKEASY. Also tonight, STRAY at the MARQUEE; CLIMAX CHICAGO at the LEYTONSTONE CHEZ; ARMADA at CITY UNIVERSITY and OPEN ROAD at 100 CLUB, 100 Oxford Street, W.1.

WEDNESDAY

Miss not, NME's free night at the MARQUEE with STATUS QUO and HERON. Otherwise try WISHBONE ASH, RENAISSANCE and PHILIP GOODHAND TAIT at the Lyceum; STEAMHAMMER, GRINGO and ANDY FERNBACH at ST. MARTIN'S ART COLLEGE or BRIAN AUGER, WARM DUST and DUSTER BENNETT at HATFIELD POLY. Also, REDBONE at ALBERT HALL; ARMADA at METRO CLUB, COLCHESTER and STACKRIDGE at MERRY MAKERS HALL, LANGLEY, BUCKS.

THURSDAY

Fancy dress at EALING TOWN HALL with CLIMAX CHICAGO while a big night at the RAINBOW with LEON RUSSELL opening for three days. Guitar freaks shouldn't miss MANITAS DE PLATA at the ALBERT HALL and URIAH HEEP (see page L5) start a tour at READING TOWN HALL. Also, HAWKWIND at HAMMERSMITH TOWN HALL, ARMADA at MARQUEE and STEAMHAMMER, GRINGO and ANDY FERNBACH at LUTON TECH.

RORY GALLAGHER is back on the road and plays the High Wycombe Town Hall tomorrow, Saturday.

STONE THE CROWS with **MAGGIE BELL** (above) are at the London School of Economics tomorrow, Saturday.

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Stroll On

THE Theodorakis concert at the Rainbow brings to mind an album I have in my collection by guitarist John Williams on which Williams accompanies Maria Ferandouri, the Greek singer, singing several of Theodorakis' distinctive compositions. I recommend it to you and you'll find it on CBS 72947.

Theodorakis was born in 1925, and he came of age amid the Nazi occupation. During that time he was arrested for his activities in the Resistance, and in the civil war following the liberation he was arrested by the Monarchist regime and sent to an island prison.

Later he was freed and, in Paris, he continued the musical studies he started in Athens.

Through his music Theodorakis has, of course, become a national hero — remember "Zorba's Dance," from the film "Zorba The Greek?" In 1967 a military coup d'etat forced him to go underground, he was caught and tortured, and sent into exile at a prison camp. His health, while in prison, badly deteriorated and the Colonels, giving in to international public pressure, were obliged to release him in 1970 on condition he went into exile abroad.

Such is some of the story behind the music of one of the most famous political personalities of the 20th century. His life is reflected in his music, and his music is reflected in his life. I hope you saw the show

A FRIEND of mine, once a member of the social committee at Manchester University, asks me to warn you about an album he bought recently. Don't, he implores, make the same mistake he did. He bought it without hearing it and discovered it to be a rather bad live recording. Title is "Rock 'n' Roll" and it features Fats Domino, Jerry Lee Lewis and Chuck Berry on the Fontana Special label, SFL 13120. There is no indication on the sleeve notes that the album is live.

Some of the Jerry Lee tracks are quite good and though there's a lot of echo and audience participation which doesn't make it easy to listen to and, in fact, the

By COUNT SIMON CHRISTIAN DOMINIC HUCHET DE LA BEDOYERE

level on the Chuck Berry cuts is very, very low.

Still it does go to prove a point I have made before — when you buy an album, hear it first. Records are cheap.

BEFORE going to see and hear Stoneground at the Rainbow, in the massive emptiness of an audience of hear it first. Records aren't people, I listened and sang along with "Aretha's Greatest Hits." This is the most in good sock-it-to-me music, bringing together all her best work together on one album with tracks like "Spanish Harlem," "Dr Feelgood," "Respect," "Let It Be" and "Call Me." Good sounds like this don't date. The album is on Atlantic 2400 188.

Stoneground were brilliant, which is even more of a shame in the light of the theatre's emptiness. Still, why pay £1.50 when it's possible to see the band for very much less at another venue? Paul Rogers' Peace opened the show. They were so loud that I took the opportunity of a drink at the bar and from here I could still hear them perfectly. And they still sounded like a watered down version of Free.

Later the bells rang out, the lights dimmed, and on came Stoneground. A really tremendous band, this, playing a mixture of Dylan, gospel and soul.

Compere Andy Dunkley told us they were leaving for America, and that the Rainbow was their final gig. Not true, Andy. They are remaining here until December 1 and will be working at Chelsea College today (26) and at SURREY UNIVERSITY, GUILDFORD on the 30th. In May, 1972, they'll return for another tour.

I - TOLD - YOU - FIRST - DEPARTMENT: King Crimson will play the Rainbow on a date to be announced next January, and it'll be their last British date before a return tour of the States. It must be attended by everybody.

HUCHET

SOME RECOMMENDED ROCK

"Live In Seattle," John Coltrane & Pharoah Sanders, Impulse, AS 90202-2. This live double album is one of the best sets Coltrane put on wax before he died. Unfortunately it's only available on import, but I'm sure One Stop, in South Moulton Street, stock it.

"Canon In D. Pachelbel," Erato, CRD 1. This is possibly, the best single ever issued. It's very difficult to obtain and only the better class shops stock it. But once heard, you'll never be the same again.

REST OF THE BEST

Youngbloods, "Ride The Wind." Kinney, K.46100.
Jimi Hendrix, "Rainbow Bridge," Kinney, K.44159.
John Sebastian, "The Four Of Us," Kinney, K.44149.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT

Hey fella, wanna make trouble? Den watch it, coz fourth on da right der, we got a creation most carefully built by Baron Frankenstein high in the mountains of Transylvania (notice the high rollneck, subtly covering the bolts). So O.K. we're joking . . . and no offence, big boy. In reality it's the Champs ("Tequila" etc.), and the picture is another golden oldie culled from the NME's bursting files. — A.S.

Hello Sailor

THE ROY CARR COLUMN

THIS is a story of courage, endurance and spine-tingling tension vividly documented from official sources. It is a record of brave young men dedicated to their chosen profession . . . men not so different from those in other walks of life. Here then is a saga of sheer stamina. Nine press receptions in four days and the journalists who attended them all.

For those of you who don't know what a press reception is, allow me to explain very briefly. Receptions for the most part, are informal get-togethers usually held in palatial surroundings by friendly record companies for members of the music fraternity to pose, eat things on sticks, chat-up birds, get completely zonked out of their heads and if you feel inclined, meet the celebrity in whose honour said soiree has been laid on for.

Such parties are usually instigated weekly, daily and, in many cases, hourly! Therefore to attend each and every gathering you need split-second timing, a roadie and super-human strength. If you attend every reception week in, week out you can expect that by the end of the year you'll get the Distinguished Service Medal — completely incapacitated — cirrhosis of the liver.

The nine receptions mentioned were held in honour of Lena Martell; hand-shakin' Lovelace Watkins; that singing garage man Emitt Rhodes; Redbone (no it wasn't a scalping party); Frank Zappa (need I say more), B. B. King; Rondor Music; George Martin's new super whizz-kids Rawicz & Landauer, oophs a slip of the tongue, I mean Parish & Gurvitz; and in conclusion Kinney gave one of their regular bi-monthly Christmas parties in honour of Fanny at the Speakeasy.

Amongst the collage of doings, happenings and sheer outrageousness, I can pinpoint a few interesting moments. At Emitt Rhodes bash, Jim Gray, a debonair young chappie who works for Les Perrin, the PR consultant, disclosed: "I get roped into all sorts of things. Just the other day I was giving away pinnies with Jimmy Young at Selfridges." I'm worried about Jim!

Following the West-End premier of Zappa's movie "200 Motels," Frank in conjunction with United Artists held a late-night party at the famous Hard Rock Cafe with many distinguisned faces own-thinging. Ploughing her way through the tightly packed throng. Sandra Cawson, UN's film PR lady enquired somewhat wide-eyed if there were any stars present. She obviously didn't realise that she'd just brushed shoulders with Roman Polanski, Redbone, Viv Stanshall, Jivin' Jeff Dexter, Jack n' Jimmy McCulloch, Bob Harris Johnnie Walker, Andy Dunkley, Stuart Henry, Alan Freeman, Brian Blevins B. P. Fallon, the camera clickin' Dancing Wenceslas, Sailor Carr, the Marquis De Sade and , believe it or not, the Mothers of Invention.

On Friday evening last minute shoppers in Oxford Street may have encountered a stumbling group — in crocodile fashion — headed in the direction of the Speakeasy. On entering I found what seemed to be like the entire population of Central London entrenched at the bar displaying badges that proclaimed "Get An Earfull Of Fanny" (well what ever turns you on?). Feeling like a male groupie (and why not I asked myself), I tunneled through the mass of bodies to get me a look n' listen at Fanny — a delectable all-girl group from the Colonies.

And good they were too. It would be somewhat inappropriate to say that they play a healthy brand of ballsy rock — disregarding any Women's Lib propaganda — let me say these American girls know how to rock on in style. I'm tempted to write some pun, but I won't.

MIND BOGGLES DEPT: Whereas most PR men accost you to lay heavy words upon your head concerning their latest signing good old Tony Brainsby bent my ear backstage at Saturday's Zeppelin gig at the Empire Pool with a humorous little tale. Earlier that afternoon, Brain-boy, his good lady and newly acquired spaniel puppy, Woofta tht Poofta, ventured into Panthouse, a fashionable Kensington boutique.

Slipping his lead like most adventurous pups do, Woofta investigated the ladies' changing rooms, re-appearing minutes later with a well-pleased look on his face and a pair of still warm white frilly panties in his mouth. Apparently, the warm panties weren't claimed, they now rest amongst Tony's personal souvenirs.

RANDOM RAMBLINGS: Kinney's Carol Osborne is in the Family-way . . . and Family drummer, smilin' Rob Townsend is the culprit. By the way, Carol just happens to be MRS. TOWNSEND, so yah-boo to you.

Stud's forthcoming album featuring John "Willi" Weider is a winner, as is Melanie's next, "Garden In The City."

Forthcoming appearance by Long John Baldry and Lesley Duncan at one of the NME's free gigs at the Marquee Club on Wednesday December 15 will be full of surprises.

Oh yes, if it's so un-cool to smoke in the Rainbow Theatre what were the silver jacketed staff doing on the back-row during Osibisa's gig?

QUOTE OF THE WEEK from "Today's Cinema": "Woodstock became a woodpile after seeing the Johnny Hallyday show." Oh really?

THRILLS

COMPILED BY RACY RODNEY

WHILE the cats away the mouse will play, goes the well-known saying. Whispers have it that as Lulu films some daring love scene in Spain, Maurice Gibb, of Bee Gee fame, is making use of the time to catch up on a booze-up with his musical pals at his home. Does he sing: "You can bring Rose with the turned up nose, but don't bring Lulu?!?"

COUNTRY Jug is re-opening the famous Ealing Club where groups like the Rolling Stones, the Cyril Davis All-Stars and Alexis Korner formerly played in their early days.

Now known as Tabby's Club, it will feature Jug every Thursday from December 2, and the interval records will have the accent on rock and roll and Mungo-type numbers.

Country Jug joins Fanny at Uxbridge Brunel University on December 3.

AROUND London is an excellent addition to the NME. But oh dear!

In "Thrills" I find that yours truly has been signed by a medium wave station called Luxembourg. As listening to medium wave radio is like buying a 78 record plus, I have never, probably will never and almost certainly will not be working for said R. Lux. Just a weary note to say — Robbie Vincent is on BBC Radio London, 12 to 1.30 every Saturday on 95.3 VHF!

AS well as talking of the attributes of Wishbone Ash, publicist Rod Linton recently related the story of how, when on tour with Ruperts' People in Lebenon, he was offered 12 camels for his vivacious Danish wife, Marrie-Ann. He turned the deal down, with mutterings of "why not two dozen?"

IMMEDIATELY following the interview Georgie Fame had with NME's Tony Stewart last Friday, Georgie had to rush round to Bow Street Magistrates court on several parking charges stemming from obstructing the highway in Covent Garden.

But Georgie was so enraged by the police sergeant's attitude he wrote the B-side — "Sergeant Jobsworth" — of their recent single for his benefit. And to top it all, he took round copies and photos for the court officials. Listen to the lyrics carefully and you'll realise a musician's lot is not always a happy one.

POLYDOR are security minded, as a member of the NME staff found last week. Having completed an interview, the reporter was given a copy of the Richie Havens album "Great Blind Degree," which will not be released here until next year, according to Press officer Mike Clifford.

Just about to leave the building the writer was stopped by a tall man asking for a pass. After arguing for five minutes and trying to convince him he had not raided the Polydor store, he was sent back for a pass. To no avil, for the man who signed them had gone home!

It took some smooth talking by Clifford to let the reporter wend his weary way home still clasping the LP!

PUBS AND CLUBS (Continued from L6)

Sunday good Croydon day!

GENESIS and KARAKORUM are at FARNBOROUGH Technical College: HAWKWIND are at EWELL Tech., and PAT GISANE from Coventry will, hopefully, be pleasing the punters at the Tara Ballroom in WIMBLEDON Broadway.

Meanwhile ROGER WILLIAMSON is SKYPORTE ADE TUCKER'S guest at the Anglers Folk Club, Broom Road in TEDDINGTON; the BROADWAY THREE are at SURBITON'S Berryland's Hotel, and PETE KING and HANK SHAW'S BE-BOP PRESERVATION SOCIETY return to the Bull's Head at BARNES BRIDGE.

SUNDAY

DUNCAN LAMONT fronts the BILL LE SAGE gang at lunchtime on Sunday, with BARBARA THOMPSON and ART THEMAN taking over in the evening at the Bull's Head, while jazz people in the WEYBRIDGE area will find KEN COLYER'S lot at the Ship Hotel Jazz Club in the High Street.

FAIRPORT CONVENTION turn up on the same night at the Fairfield Hall in Park Lane, CROYDON, LINDISFARNE are at the Fox Club in the Greyhound pub in the same road, and CLEAR BLUE SKY take their place on the stage of the Zep-in Club at the King's Head in MERTON High Street.

MONDAY

On Monday there's an evening with CLIFF RICHARD, MARVIN, WELCH and FARRAR and OLIVIA NEWTON-JOHN to be had at CROYDON'S Fairfield; SOFT MACHINE and LOUDON WAINWRIGHT III are at the Royal Albert Hall; and BARRY SKINNER is the guest at the Alley Folk Club in Church Street, WALTON-ON-THAMES, while ROB RANDALL plays records at the Excel Bowl Discotheque, TOLWORTH Roundabout on the Kingston By-Pass (has the editor noticed that one? — Yes, cheeky!).

TUESDAY

Once again, the Scene '71 Disco at the Playhouse in WALTON'S Hepworth Way falls victim to amateur dramatics this week, but jazz devotees are well catered for with a late bar extension through to midnight at the MORDEN Jazz Club, the George in Epsom Road, where BOB KERR'S Whoopee Band will be sweeping all before them and, on the more serious side of the same tastes, ROY VAUGHAN gives an address on "The Influence Of Art" at the KENSINGTON Jazz Society at the Outrigger on Thameside.

Also on Tuesday, the LEESIDERS FOLK GROUP are at GUILDHALL Civic Hall, and girlie group FANNY play the SPEAKEASY, Central London.

WEDNESDAY

HUNTER MUSKETT joins FROGMORTON at the Barmy Folk Club on Thameside in TWICKENHAM on Wednesday; STEAMHAMMER, GRINGO and ANDY FERNBACH are at St. Martin's Art College; REDBONE, ARGENT and HEAVEN fill the ROYAL ALBERT HALL; "Leap Up And Down And Wave Your Knickers In The Air" ST. CECILIA are at the Rainbow Room, MANOR HOUSE, N.4., perpetuating the new middle-of-the-road policy at the venue, and busker DON PARTRIDGE gets under cover for another strum at Derek Sarjent's SURBITON Folk Club upstairs at the town's Assembly Rooms.

THURSDAY

The Thursday signing at the FINSBURY PARK Rainbow emporium is LEON RUSSELL, whose new single is on offer from today; YOUNG and RENSHAW turn up at the Pheasantry, LONDON and CLIMAX CHICAGO and PLUTO are at the EALING Town Hall, Ealing.